Teaching Syllabus for E306

University of Texas at Austin

By

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Following Course Structure and Theory of

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Foreword to the Teacher:

This syllabus is a working copy which we are attempting to perfect this semester before we make it available to E 306 students. We would appreciate your suggestions for improvements as well as any other comments you might wish to make, though suggestions made early will be more appreciated than those coming at the semester's close. Thank you.

Sue Rodi

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THIS SYLLABUS WAS ORIGINALLY WRITTEN TO BE USED IN THE FALL OF 78-79. THE STRUCTURE OF THE COURSE HAS REMAINED SUBSTANTIALLY THE SAME. CONSEQUENTLY THE BASIC CONTENT OF THE SYLLABUS REFLECTS OUR CURRENT PRACTICES.

HOWEVER, SOME OF THE TEXTS USED IN 1978-79 HAVE BEEN REPLACED. AS A RESULT SOME OF THE READINGS INDICATED AT THE END OF THE CHAPTERS ARE NO LONGER APPLICABLE. FOR A CURRENT LIST OF READINGS APPLICABLE TO EACH CHAPTER CONSULT THE CURRENT SHORT VERSION OF THE SYLLABUS.

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The Freshman English Curriculum at
The University of Texas at Austin:
E 306.Rhetoric and Composition

Part I: Course Content

English 306, the university's introductory course in writing, is entitled "Rhetoric and Composition." What precisely do we mean by those two terms? Rhetoric means "the art of writing or speaking effectively." The term composition refers both to the actual writing process (combining parts to form a unified whole) and to the finished product itself (normally a short essay). English 306, then, is primarily concerned with teaching you how to write effective compositions.

This course is divided into 11 units. For most of them you'll be asked to learn some rhetorical theory, read some stimulating pieces of writing, learn some grammar and mechanics of correct writing, and write an essay of about 500 words.

The rhetorical theory is drawn from several "schools" of rhetoric, some traditional, some modern. The units of this syllabus cover the specific rhetorical theory you will need to successfully complete each of your theme assignments. And in addition to these units, your textbook, The Writing Commitment, by Michael Adelstein and Jean Pival will also inform you about the different kinds of writing. Sections from The Writing Commitment which treat the rhetorical topic under consideration in the syllabus will be given on the first page of each syllabus unit, along with the readings and handbook assignments.

The readings, from the text Patterns of Exposition (6th edition), edited by Randall Decker, will show you how the rhetorical theory is put into practice.

The handbook exercises will help you master the mechanics of correct writing. The widespread need for such help is shown by the test scores of U.T. students on the English Composition Test and Scholastic Aptitude Test. Only 30% of our entering students now exempt English 306--contrasted to the 49% who exempted it less than a decade ago. All took essentially the same test, the English Composition Test, which is fundamentally a test in mechanics.

So, to ensure at least minimal coverage of the major mechanical problems, Corder's Handbook of Current English (5th Edition) is obligatory. Your teacher will cover some units from the handbook in class, and at other times simply refer you to the handbook. By this explicit focus on mechanics and grammar, you ought by the end of the semester to write prose which is at least free of gross errors. Most teachers will either give periodic grammar tests or give a comprehensive one at term's end. Though mechanics, admittedly, are not as important as the ideas you write about, correct use of grammar and punctuation is an essential element of effective communication. If you haven't mastered the mechanics of writing thus far in your educational career, now is the time to do so.

The essay writing will allow you to experiment with the rhetorical theory learned in each unit. You'll be writing one paper about every other week. Most of your papers will be about 500 words long. The nine kinds of writing you'll be working with are:

Writing to Achieve Different Aims
Developing Essays by Describing, Classifying, Narrating, and Evaluating
Writing in a Journal
Writing to Classify
Writing about a Persuasive Speech
Writing to Inform
Writing Inductively
Writing Deductively
Writing to Explore

These writing units correspond to the chapter titles of this syllabus, though one chapter on the nature of expository writing--sandwiched between the chapter on journal writing and classificatory writing--will prepare you for the expository writing of the remaining units. An essay assignment will be suggested in each writing unit, though your teacher may want to assign a different one.

Part II: Objectives for the Course

If you study the rhetorical theory and readings, do the handbook exercises, and write the essays, you should, by semester's end, be able to:

1. know and use the different aims in writing;
2. develop a topic using several different methods effectively;
3. recognize persuasive appeals;
4. know, first-hand, the U.T. library system;
5. compile information on a given topic and make an intelligent, comprehensive, and informative report on it;
6. know the operating procedures for inductive analysis;
7. recognize the premises used by yourself and others in deductive evaluations;
8. explore a new topic using reliable search strategies;
9. gain scribal fluency through journal writing.

Part III: Grading Criteria

The papers you write for this course will be graded according to the criteria below as described by the U.T. Freshman English Policy Committee in 1978.

F paper: Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall far below what is acceptable college writing.

D paper: Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading is scanty, if nonexistent. The whole piece, in fact, often gives the impression of having been conceived and written in haste.

C paper: It is generally competent--it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities--generalities that prompt the confused reader to ask marginally: "In every case?" "Exactly how large?" "Why?" "But how many?" Stylistically, the C paper has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between paragraphs are often bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object order; and the diction is occasionally marred by unconscious repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

B paper: It is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information--that is, substantial in both quantity and interest-value. Its specific points are logically ordered, well developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The diction of the B paper is typically much more concise and precise than that found in the C paper. Occasionally, it even shows distinctiveness--i.e., finesse ane memorability. On the whole, then, a B paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

A paper: Perhaps the principle characteristic of the A paper is its rich content. Some people describe that content as "meaty," others as "dense," still others as "packed." Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The A paper is also marked by stylistic finesse: the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purposes of the paper. Finally, the A paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity. Not surprisingly, then, it leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.

Note well: should you make a D or F on an essay, your teacher will probably require that you rewrite it. Revising an essay will not only improve your skills, but will also probably result in a higher grade, gained from averaging grades on the original and the revision. Note, too, that a C grade designates competent writing. Many intelligent and hardworking students will make C's on their early E306 papers. Even later in the semester, B's and A's are not given freely; they are earned through considerable effort and demonstrated excellence.

As you read through these criteria, you can infer the attributes you will want your themes to possess.

Your teacher will devote class time to explaining each of the characteristics of good writing to you and to showing you how to achieve them in your essays. A good part of your learning to write well, aside from what you learn through class lectures, will come from your teacher's evaluation of your themes. Your teacher will diligently correct each of your papers because he/she knows your writing will improve only if explicit attention is called to your strengths and weaknesses in various areas--writing about significant ideas, organizing well, choosing an appropriate style, and writing mechanically correct papers. Markings will largely consist of written comments and revision suggestions given in the margins of your themes. Through studying and following corrections indicated, you will learn how to revise your essays so that, eventually, your editing skills will improve; eventually you will become adept at revising your papers before you turn them in.

Another important way your teacher can help you improve your writing is by conferring with you during office hours about particular essays. As a conscientious student, you should take advantage of this conference time.

Part IV: Policy Statement

Though all freshman enrolled in E306 will follow basically the same curriculum as outlined in this syllabus, each teacher will vary his/her individual requirements. In the first week of class, you'll be given a Policy Statement spelling out the operating procedures of your particular 306 section.

Part V: Required Textbooks

The rhetoric text for E 306 is Michael E. Adelstein and Jean Pival, The Writing Commitment (New York: Harcourt Brace Jovanovich, Inc., 1976). Referred to henceforth as Adelstein.

The reading anthology for E 306 is Randall E. Decker, Patterns of Exposition 6 (Boston, Mass.: Little, Brown and Company, 1978). Referred to henceforth as Decker.

The handbook for E 306 is Jim M. Corder, Handbook of Current English (Dallas, Tex.: Scott, Foresman and Company, 1978. Henceforth referred to as Corder.

The rhetoric text incorporates a good deal of the material usually covered in a handbook. To avoid confusion, I have not pointed out some of these obvious correlations. In the interests of simplicity, I have limited my references to major relevant sections.

CHAPTER 1: WRITING TO ACHIEVE DIFFERENT AIMS

A good way to understand the act of writing or communicating is to visualize a triangle comprised of the essential elements in any act of communication: (1) a person who attempts to communicate; (2) a person who attempts to receive the communication; (3) the message sent and received; and (4) the reality which the message talks about.

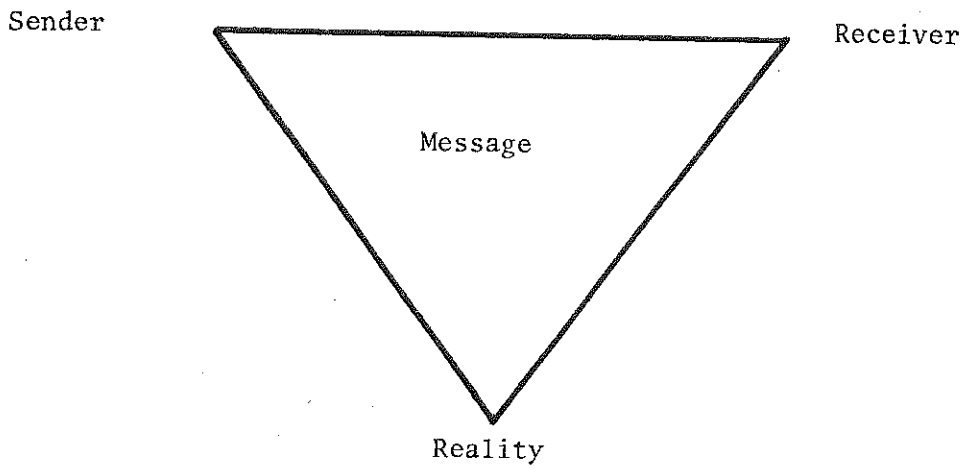


FIGURE 1: Communication Triangle

Though we here call these elements sender, receiver, message, and reality, these four elements could have various names. The sender, for example, might be called the "speaker," the "writer," the "author," or the "encoder" of the message. And the receiver might be called the "listener," the "reader," the "audience," or the "decoder" of the message. Synonyms for message are "signal," "speech," "writing," or "the communication." And reality, for its part, may refer either to concrete objects or to abstractions, and various synonyms are apropos: "object," "topic," "idea," "thought," or "referent."

In communicating, the sender, receiver, and reality are linked by the message. The sender, in communicating, focuses his attention on some reality and sends a message about that reality to the receiver who then himself focuses on the reality both as the sender presents it and as he himself believes it to be. Testing the message against his own perception, the receiver either accepts the message, disagrees with it, or asks for clarification. The clearer and more accurate the message, the more effective the communication act.

A person chooses to send messages for various reasons. He may want to express his feelings, or move his audience to think or feel as he does, or tell them a story, or inform them about something.

A frequent aim, for speaking or writing is self-expression when what we want to communicate is something about ourselves--how we're feeling, what we're thinking about, how we react to something. This kind of self-expression, when it occurs in writing, is called Expressive Writing. In such writing, the writer focuses on himself, recording his own feelings and reactions. Though ostensibly writing is primarily done to communicate with someone else, in expressive writing the writer is often as much the audience as other persons are.

When a person wants to write a message to persuade his listeners about something, we call this Persuasive Writing. Probably the most notable group of persons who attempt to persuade others are politicians. Most often they're trying to convince people to vote for them. Preachers or priests are also another group of "professional" persuaders. So are advertisers. In persuasive communication, the writer focuses his attention on the audience. If he is to achieve his objective, the persuader must know the audience well--know how to present his views and himself to them, know what they want to hear and what they don't. Persuasive writing often involves subtle psychological strategies.

Sometimes, not aiming to self-express or persuade, we write to build plots (tell stories), or build images, or play with words or other language structures. We create rhythms, rhymes, word pictures, make comparisons or draw contrasts, create characters who act in situations of conflict that rise to a climax and then, one way or another, are resolved. This type of writing, which emphasizes primarily the structure and words in the message itself, is called Literary Writing. The three main kinds are poetry, drama, and fiction. The purpose intended by literature has been the subject of an age-old debate between two schools of literature--one which says literature should please or delight an audience and another which says literature should instruct. While experience now shows us that both schools are at least partially valid, we can say that literature is written both to delight and instruct, though its primary purpose is to give pleasure. The author, for his part, in creating the language structure, finds delight and pleasure, while the audience finds its delights in recreating the language structures containing images conceived by the writer. If a reader cannot recreate the author's original text and so experience and interpret adequately the literary text, then the piece of literature fails for him. Both the writers and the readers of literature, then, must be able to create with language--the one originally, the other by recreating the images, plots, characters, etc. that originally inspired the artist's creation.

Often, too, we communicate because we want to convey information about something, or because we want to explore some puzzling problem, or because we want to prove the validity of a solution or the answer to a problem. Written communications which inform, explore, and prove are called Expository Writing. The focus in this kind of writing is not on the writer, for exposition is not aimed at self-expression. It is also not focused on persuading readers to feel or act a certain way via rhetorical appeals. Nor is it aimed at pleasing through its form. Rather, the focus of expository writing is on the subject matter itself. The aims of expository writing are threefold in regard to subject matter. One aim is to make assertions about something; this kind of expository writing is called Informative Writing. A second aim is to explore some aspect of reality whose currently accepted solutions or truths leave the writer dissatisfied about it. This kind of expository writing is called Exploratory Writing. A third aim is to demonstrate the validity of assertions about the reality or subject under consideration. This kind of expository writing is called Scientific Writing. Essential to expository writing are clarity, preciseness, objectivity, scientific accuracy, and logical reasoning.

We see, then, that there are a minimum of six aims for the writing we do. We write:

to express outselves (Expressive Writing)
to persuade (Persuasive Writing)
to please (Literary Writing)
to inform (Expository Writing)
to explore a problem (Expository Writing)
to prove a solution (Expository Writing)

These six aims could be coded into the communication triangle, based on the element they are most concerned with:

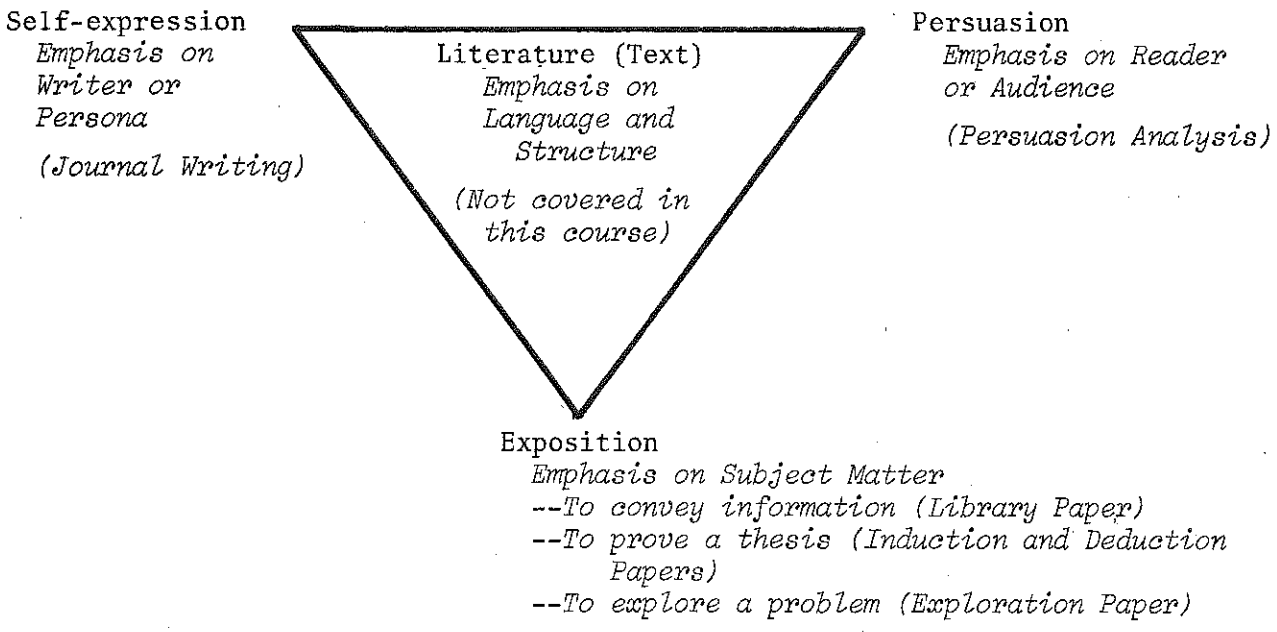


FIGURE 2: Major Aims of Writing
(Writing Assignments for Each)

Although we separate these aims for purposes of study, in reality few pieces of writing exemplify only one aim, though one aim is frequently dominant and the other aims serve to reinforce it. For example, a student whose primary aim is to convince his father to take him to eat at the County Line may exclaim enthusiastically about how much he enjoys the delicious barbeque and how magnificent the view of the hill country is from the restaurant's balcony. In these two cases, he would be employing self-expression to further his persuasion. And, if he continued the argument by comparing the prices of the County Line to several other Austin restaurants, pointing out how reasonable County Line's prices are, he would also be using informative discourse to convince.

In sum, the speaker or writer usually has one dominant aim which influences all he/she says or writes in a given discourse. In accomplishing this aim, though, he/she may use other aims to achieve this overall objective.

In this course you will write for self-expression in your journal, as you'll see in Chapter 4. And you'll learn about persuasive writing in Chapter 6 where you'll be asked to analyze a persuasive speech, "The Chappaquiddick Statement" by Senator Edward Kennedy. You will do very little literary writing--only some in the chapter on methods of developing essays--and very little reading of literature in E306. Reading and writing about literature is done in E307, E314K, E314L, and upper division English courses.

But what you will get practice doing is writing expository essays. All your essays for the course will be expository ones. In Chapter 5 you'll be writing an informative paper in which you classify people, objects, or events. In Chapter 7, as mentioned above, you'll analyze and evaluate a piece of persuasive writing, and Chapter 7 will get you started into library research and will teach you how to write an informative paper based on library sources.

In Chapter 8 you'll conduct field research based on inductive procedures, while in Chapter 9 you'll evaluate a movie or other art work, using deductive reasoning. And, finally, in Chapter 10 you'll learn the strategies for, and do some exploring of, a new subject.

Examples of Four Different Writing Aims

Here are four different pieces of writing--all about the same topic (the reality)--a man's violent reaction to divorce proceedings initiated by his wife. Each piece is written with a different aim in mind. See if you can perceive the different aims for the different pieces and the different forms the writing takes.

NEWSPAPER ARTICLE WRITTEN TO IMPART INFORMATION

Divorced Husband Demolishes House

Curtis Williams, 54, of Oak Manor Apartments, No. 126, today hired a bulldozer and demolished his former home.

Williams went into action shortly after receiving his final divorce decree from his wife of twenty-seven years, Vera Williams, 52, of 1624 Springfield Road.

Mrs. Williams, who filed the petition for divorce, had requested that she be granted the family home in the division of their community property. Despite William's protests, the presiding judge awarded the house to Mrs. Williams.

Then Williams decided to take matters into his own hands.

When reached at her mother's home, Mrs. Williams said she is furious. She added that she is going to get her lawyer to file suit against Williams again tomorrow. She plans to charge her ex-husband with disturbing the peace, destroying her private property, and causing her severe mental anguish.

LETTER EXPRESSING WIFE'S PERSONAL REACTION

I just can't believe it! Of all the nerve! After all the years I worked and struggled to keep that house together. Now Curtis has gone and torn it down. He's really done it this time!

If it hadn't been for me, it would have fallen down years ago. Because he never would do anything to keep the house up. He was always going to do it, but he never got around to it unless I kept after him. I bet I had to nag him a week for every nail he ever put into the repair or the upkeep of that house.

You see, Curtis never would hire anybody to work on the house. He wouldn't hire a carpenter, or an electrician, or a plumber. And he wouldn't let me hire them either. He always said he could do that work himself and save the money. He could do the work.

But when he finished the work he did do--on his boat or his camp--there wasn't any money left to save.

But don't worry, he's not going to get away with this. I'll sue him for everything he's got. I'll get his boat, his horses, his camp! Oh no! He's not going to get away with this!

THE DEFENSE ATTORNEY'S PERSUASIVE SUMMARY PLEA TO THE JURY

Ladies and gentlemen of the jury, you are now charged with the grave responsibility of determining whether my client should be stripped of his few possessions to satisfy the demands of the woman who has freely confessed herself to be a perpetually nagging wife.

I ask you now to put yourselves in the place of poor Curtis Williams, the husband who painfully endured Vera Williams' complaints for over twenty-seven years. You have heard Williams' neighbors testify to his goodness--to his kindness and generosity. I ask you, ladies and gentlemen, is it any wonder

that after all those years of frustrating endurance, this kind and generous man was finally moved to an act of violence? Who better than he had the right to the house he had built with his own hands? And when he was denied that right, what could he do?

Surely we all agree with someone who said long ago that "A man's home is his castle:"

Williams has testified under oath that his wife had never properly appreciated the home he had struggled so much to build for her in the early years of their marriage. This noble husband himself raised the ridge pole, shaped the walls--indeed, he built the entire house from foundation to roof. And all Vera Williams could do was complain.

You have heard an eminent psychiatrist testify that when the judge awarded the house to Mrs. Williams, Curtis Williams was in a state of extreme frustration. He felt a deep sense of loss. He could no longer communicate with his former wife. Indeed, he knew that she would continue to scorn his cosy little cottage and that she would endlessly berate him to their friends and neighbors every time some minor problem arose. In his own words, he "wanted to end all the fussing and nagging."

And so, denied the right to his castle, Williams determined that it should come down.

Now I am certain that you good ladies and gentlemen of the jury would not wish to cause further pain and suffering to this fine man who has already been through so much. And I have full confidence that you will see that justice is served in this case. You will deny Vera Williams' vain demands. You will leave Curtis Williams in full possession of his few pleasures, his horses, and his boat, and his humble little camp.

A POEM

DIVORCED HUSBAND DEMOLISHES HOUSE

News Item

It is time to break a house
What shall I say to you
but torn tin and the shriek
of nails pulled orange
from the ridge pole? Rip it
and throw it away. Beam
by beam. Bill, step, and lintel.
Crack it and knock it down.
Brick by brick. (I breathe
the dust of openings. My tongue
is thick with plaster. What can I
say to you? The sky has come
through our rafters. Our windows
are flung wide and the wind's
here. There are no doors

in or out.) Tug it 16
and let it crash. Haul it, 17
bulldoze it over. What can I say 18
to you except that nothing 19
must be left of the nothing 20
I cannot say to you? It's 21
done with. Let it come down. 22

--John Ciardi

Exercises Using Four Aims

Now here are two exercises for you to do. In each, a situation is given for which you must write 4 short pieces of discourse--one to persuade, one to inform, one to self-express, and one to create a literary structure.

Exercise 1.

There is a birthday coming up. A watch is involved. This watch is the reality to be written about. You are to write to achieve 4 different objectives as described below.

1) Be a salesman and persuade a person to buy a particular watch. (Persuasion)
2) Be the recipient and write a thank you which stresses heavily how you feel about the watch. (Expressive)
3) Write a short poem in which the watch is an image or is central to the poem. A short short story is O.K. too. (Literary)
4) Examine the watch objectively as Consumer Reports would. (Information)

Exercise 2.

In these 4 short pieces of writing, you are to focus on a honeydew melon or some similar object and write with 4 aims.

1) Be a worker in a produce department. Explain to a customer how to select a good honeydew melon. (Information)
2) As an invited guest for dinner, you are served honeydew with lime. Express to your hostess your feelings about honeydew melons. (Expressive)
3) Write a short episode in an Agatha Christie murder mystery in which a slice of honeydew is paramount. (Literary)
4) Be a mother of a young child who is reluctant to try a piece of honey Attempt to persuade the child to eat it. (Persuasive)

Readings for Chapter 1

WRITING TO ACHIEVE DIFFERENT AIMS

Adelstein. The structure of the entire book is based on these distinctions. The six voices are six different aims in writing. If specification is desired, use Ch. 1 (Personal), Ch. 8 (Informative), Ch. 14 (Expository), Ch. 23 (Persuasive), and Ch. 31 (Authoritative).

Decker. Donald Hall, "Reading Tastes and Habits," 44-50. Most of Decker's selections are expository, by choice. To illustrate the different habits outlined by Hall, I bring in enough copies of The Daily Texan for the students and use news stories, editorials and ads, columns, and letters to the editor for the various uses.

Corder. "Introduction," 1-24 (Language elements, Varieties, Edited American English, Appropriateness of language to purpose). Ch. 1.1, 1.2, 1.3, Main and Secondary Sentence Elements.

CHAPTER 2: PLANNING A RHETORICAL STANCE

In composing a successful piece of writing--one that "says what it means while being plesant to read"(Jacques Barzun)--a writer must consider each element in the communication act very carefully. For example, what is the nature of his audience? What are its needs, interests, levels of sophistication, etc.? What kind of personal manner or persona does he wish to project? What type of development would best serve his purpose, and how might the text be most effectively organized to best present the subject matter? The major kinds of arguments are: ethical arguments, which play on people's inclination to be influenced by those they respect and trust; emotional arguments, which play on the feelings of the listener; logical arguments, which appeal to the listener's reasoning powers, though logical arguments may be either only seemingly logical or actually logical.

These four elements--persona, audience, text, and reality--can be coded into our communication triangle like this:

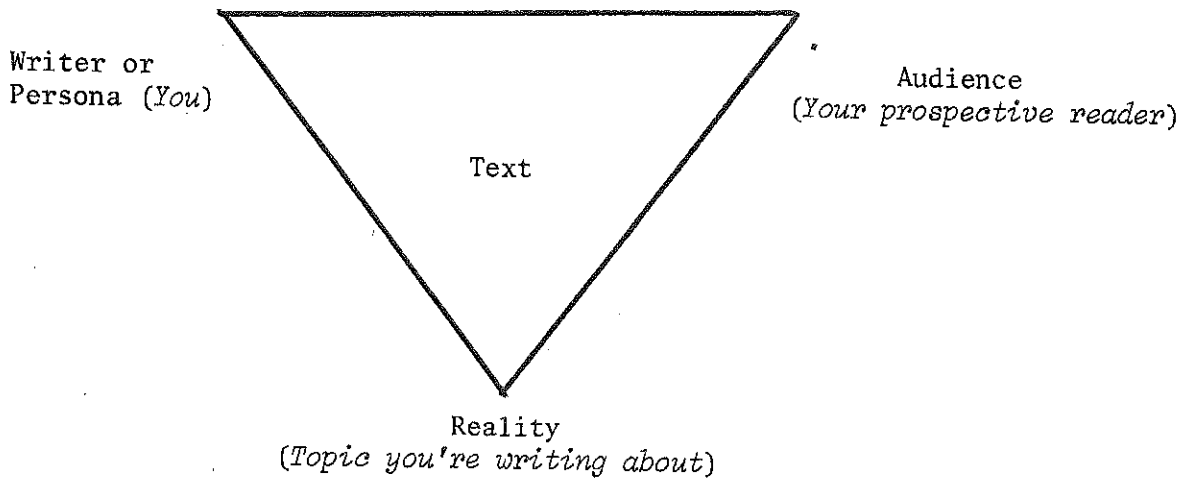


FIGURE 3: ELEMENTS OF EVERY RHETORICAL SITUATION

This model represents a Rhetorical Stance. By stance we mean how you, the writer, position yourself with regard to your audience, your topic, and your text in order to achieve your purpose.

Knowing Your Purpose

Every rhetorical situation--that is, every time we try to communicate with someone--involved coordinating the four elements so as to achieve a given objective. In ordinary communication, this objective may be fuzzy--we may not even be aware that we are persuading, creating a literary piece, or whatever because the purpose in informal conversation arises spontaneously from the situation we find ourselves in. Yet when we talk, we are generating "pieces of discourse," hoping to achieve an aim. For example, you persuade a roommate to go to a movie, or to turn down the stereo, or to clean up part of the room.

You express yourself when you reminisce about the good times back home, or when you complain about Jester's food, or describe the "knock-out" date you have just returned from. You compose literature when you relay a funny incident that occurred in class, or you sing the lyrics of a song, or tell a joke, or narrate what happened at Wurst Fest. And, finally, you inform when you tell your roommate how to add/drop a course, or how to use the counseling service, or how to write a paper for E306, or where to find a good place to study.

In informal writing acts-letter writing, for example-these purposes may still not be overtly conscious. Often a letter flows along structured more by free associations of ideas than by preconceived objectives. You probably find yourself thinking as you write home, "Oh, yeah, I also want to tell them about the football game," which makes you think of the date you took so that in the next paragraph you might describe your date, and so on.... Yet if you were to consciously examine a letter, you would discover that you're achieving various writing aims and using various modes.

In more formal writing and speaking situations, you must usually consciously recognize and act upon your aim. In a job interview, for example, you want to persuade the interviewer that you're the person he ought to hire. Or, in speaking with a professor about make-up work, you know you must convince him of the legitimacy of your request.

Knowledge of the aim for which you write is essential in any formal writing act, for this knowledge helps you choose the topic or reality to write about; helps you decide on the appeals (message) you will use in presenting this subject; and helps you organize the appeals and develop them using the modes. All this so that the audience whom you are addressing will respond as you intend for them to.

Choosing Your Topic

We have just been saying that in real-life situations, the subject matter, the audience, and the aim for speaking are usually givens. You don't have to search for a topic of conversation because the subject usually "finds" you. You simply respond to encounters with people, your work, your hobbies, your emotions by speaking or writing about these aspects of your life when they affect you. Your audiences, too, are usually givens. You converse with your parents, roommates, friends, teachers, fellow workers, etc. Furthermore, your messages come spontaneously, as does your "argumentation."

Yet in a composition class you will find yourself as a writer acting in a more artificial situation: you will regularly be assigned essays to be written to achieve different aims. Though these assignments, admittedly, are not spontaneous like your everyday conversations, they can almost always be written on a topic you select.

There are several ways you can generate topics for your themes. One way is to think of yourself as a resource. You review your past and present experiences, your perceptions and thoughts, your dreams, associations, and feelings to see which of your experiences interests you enough to think through and write up into a logically developed essay.

Your reading can also serve as a resource. Contemporary issues in newspapers and magazines make good subject matter for themes, especially for the exploratory theme you will be asked to write. Or reading for your other courses may generate topics. Previous E306 students have written about marketing techniques, drugs, nursing procedures, uses of lasers, great mathematicians or scientists, or great mathematical or scientific theories. All topics learned about through reading for other classes are legitimate topics for E306.

Many students, instead of using self and readings, use campus life itself as a resource for papers. It is suitable too, though, if you use it as a topic, you must work to avoid triteness.

Any of these areas--self, reading, campus life--can suggest suitable topics for your essays, though if we were to offer a single suggestion about topic selection, it would be this: choose a topic that you can grow with. You will invest several hours of thought, writing, and perhaps library research in each theme. Let these hours result in self-development. One well-known English educator, Paul Roberts, suggests that a student, after having selected a topic, write down quickly all the possible things he/she might want to say about this topic. Then Roberts suggests the student throw away this list and puzzle again, this time discovering a new, more provocative and challenging approach to the topic. Not bad advice, we think.

Knowing Your Audience

Another element you must consider before writing is: Who is my audience? If, for example, you are, describing a cactus plant to a young child, you would probably first tell the child that a cactus is a green plant with prickly skin and needles which can stick, and then you would go on to explain that the cactus is a plant which is grown in places where the earth is dry and where it doesn't rain very often. The child ought to be satisfied with this simple description. Yet, in a paper written for your botany professor, you would describe the cactus more scientifically. You might begin, "The cactus is a succulent plant with fleshy stems, and has branches bearing spines or scales instead of leaves, which grows in hot, arid parts of North and South America. . ." You can see from this example that the audience for whom you write controls the language you use, the aspects of the topic you present, the kinds of development you choose, and the role you take in presenting your message. With the child above, you want to explain the cactus in language a child will understand, and you want to highlight the essential and easily recognizable aspect of the cactus--that it has needles! With your botany professor, on the other hand, both your language and descriptions must be more technical and objective. With your professor you wish to present yourself as a student well-informed on the topic, whereas with the child you wish to appear as an adult who can describe a cactus, using a description commensurate with the child's level of understanding.

When you know your audience personally, choosing language and persona appropriate for them is quite easy. But when your audience is unseen, distant, and unknown, then making correct choices about your message is more difficult.

That is why politicians, in order to reach an otherwise unknown audience, send scouts ahead to check out upcoming audiences on their speaking tours. And it is why comedians find out ahead of time some of the humorous events which have recently occurred in the locale of their upcoming appearances. Bob Hope, recently in Austin, lampooned Governor Dolph Briscoe's appointment of a dead man to a political office and so achieved instant rapport with his Texas audience. Traveling comedians and politicians need to achieve a quick spirit of at-oneness with otherwise unknown audiences. All speakers and writers do.

A writer, then, usually begins preparing his paper by analyzing the audience he is addressing. The age, education, interests, hobbies, and social-economic standing of the audience should all be assessed, as should its knowledge of the subject matter to be discussed, its preconceived attitudes toward that subject, its emotions and temperaments. The successful rhetorician varies his language, tone, and text to match these aspects in the audiences he is addressing.

Assuming a Correct Persona

In real life we all play many roles. Look through this list below and see how many roles you play:

daughter/son
college student
girlfriend/boyfriend
mother/father
sister/brother
friend
roommate
co-op member
sorority sister/fraternity brother
athlete
part-time employee
hobby enthusiast
movie-goer
club member
church member
U.S. citizen
Texas citizen
tax payer

Though the word "role" implies being someone you are not, this list should suggest that we all play many different roles, all authentic. Roles are a consequence of our relationships with other people,with the world around us, and from living out what we ourselves are. In life we interact with many people, live through many situations, and are constantly discovering and actualizing our potentials.

So, just as in life we wear many different hats, so, too, in our writing. And with each role taken in writing we can be sincere and authentic. We are merely choosing different rhetorical roles or personae to achieve different aims and reach different audiences. Choosing the right persona is a major element in making an effective appeal. Consequently, with each piece of writing, you should ask yourself questions about persona such as these:

> What attitude do I want to take toward my audience? Should I be personable and friendly, or more objective and distant?
>
> (Relationship to Audience)
>
> What attitude do I wish to take about this topic? Do I want to be positive or favorable toward it? Or do I want to oppose it? Do I want to remain objective about it--presenting both positive or negative aspects? What distance do I want to have from it? Do I want to be a first-hand experiencer, or a knowledgeable witness, or a scientific data collector?
>
> (Relation to Subject Matter)
>
> Do I want to deliver a humorous or pleasing message (literary), a persuasive message, an informative message, an exploratory message, a scientific message, a self-expressive message? What thesis will I posit about this subject? What points will I make in order to convince my readers of my thesis? What language level--formal, informal, conversational--should I adopt in this writing?
>
> (Relation to Message)

Most of the papers you'll write for E 306 will call for you to be a student writer who takes a serious attitude toward the subject he/she is presenting. Usually the aim for writing your themes will be to inform your readers about that topic, and usually the readers will be other students in your particular E 306 class and your teacher. Some papers will be written for audiences such as The Daily Texan, for example, or your parents. Others will probably be written mainly for your teacher or your fellow classmates.

EXERCISE 1: Rhetorical Stance in Publications

Directions: Choose two of the publications listed below and analyze them by answering the following questions.

Publications

Seventeen
Popular Mechanics
Playboy
Texas Monthly
Ebony
The Daily Texan
Newsweek

Analyzing the Audience

1. Age:
2. Education:
3. Interests, hobbies:
4. Social/economic level:
5. Knowledge about the subjects covered in publication:
6. Attitude about the subjects covered in publication:
7. What emotional needs of the audience could be met by this publication?

Analyzing the Writer's Persona

1. What credentials and knowledge would be expected of a writer?
2. What attitude is taken toward the subject matter?
    a. positive/negative/neutral
    b. objective/subjective/neutral
    c. reasonable/emotional/ethical
3. Does the writer aim to be instructive/persuasive/expressive/literary?
4. Is writing formal/informal? Is writing impersonal/personal?

Analyzing the Subject Matter Covered

1. What do the majority of articles in the publication tend to be--scientific/literary/self-expressive/persuasive?
2. What are frequently found topics covered in issues?
3. Name some frequently advertised products? (What do these suggest about the audience appealed to?)

Rhetorical Stance Sample

Before writing some or all the papers for this course, your teacher will ask you to consider your stance in the rhetorical situation you choose.

Here is a Sample Rhetorical Stance form your teacher may ask you to complete before writing your paper(s).

Rhetorical Stance

1. PURPOSE (My aim in writing):

2. SPEAKER or PERSONA (My role I adopt in this theme):
   Include credentials, attitude, and other factors.

3. AUDIENCE (My reader(s) whom I want to inform or convince):
   Include such factors as relationship with the writer, interests, and common characteristics.

4. SUBJECT (My message):
   A. Topic:
   B. Thesis sentence (Main point I want to explain or prove):
   C. Sequence of experiences, examples, and other support of my thesis (i.e., The main points of my argument arranged in order of presentation)

Discovering Rhetorical Stance in Reading

Finally, here is a sample of reader's guide your teacher may want you to use on occasion to help you discover the rhetorical stances of authors whom you read for class.

Study Guide

A. What is the author trying to do?
   1. Is his purpose primarily informative or persuasive? Is it a combination of both?
   2. What dies he want his readers to believe or think? How does he want them to feel when they finish the essay?
   3. Does he state his purpose directly? If so, where?
   4. Does the reader have to infer the purpose for himself? If so, what kind of material does the author provide from which to draw those inferences?

B. Who is the audience for this essay?
   1. What does the vocabulary level of the essay tell you about the author?
   2. What elementary assumptions does the author seem to make about his audience? That is, does he assume they are well-educated and informed, does he assume they already have some information on his subject, does he assume they are predisposed to be sympathetic or skeptical, does he assume they are primarily rational or emotional?

C. What methods does the writer use to achieve his purpose?
   1. What role or persona does he assume? That is, how does he want to appear to his audience?
   2. What is the tone of the essay? Is it suitable to the purpose? Does the author seem to be close to or remote from his audience?
   3. Does the author use description and narration? If so, what seems to be its purpose?
   4. Does he appeal primarily to the reason and intellect or to the emotions?
      a. What parts of the essay appeal to the reason?
      b. What parts of the essay appeal to the emotions?
   5. Does the author use connotative language extensively? If so, what effect is he trying to achieve with it?
   6. What kind of evidence does the author use? Is it credible? Is it presented objectively or subjectively? Does he have enough evidence?
      a. Quality of communication with audience.
      b. Validity of assumptions about audience.
      c. Appropriateness of attitude toward subject and word choice.
      d. Effective balance of reason and emotion.
      e. Effective use of evidence.
      f. Ability of author to convince his readers of his competence, integrity, and credibility.

Readings for Chapter 2

PLANNING A RHETORICAL STANCE

Adelstein. Implicit in the chapters mentioned at the end of Chapter 1 and explicit throughout the book. No single chapter on the subject in a summary way.

Decker. No explicit coverage.

Corder. Ch. 2.1, Fragments; 2.2, Comma Fault; 2.3, Fused Sentence.

CHAPTER 3: DEVELOPING ESSAYS BY DESCRIBING, CLASSIFYING, NARRATING, & EVALUATING

In achieving his aims in writing, an author can use four different ways of organizing and developing his ideas. We call these strategies "the modes." They are: description, classification, narration, and evaluation. Each gives us a different way of presenting reality. These different modes result from the different ways we look at reality.

For example, we may wish to freeze an object in time and space so as to catch its essence. For this purpose we would want to use either description or classification. A description, like a photograph, captures the reality of its subject at a given moment. It is also useful for comparing something at one point in time with that same object at another point of time--though each moment described must be described in static state before the contrast can be drawn.

In classification the writer also writes of reality as if it were not involved in change. The biologist, for example, might classify a moth he has caught as "a luna moth, having a normal 6-inch wing span and long level wings, with the typical pale green coloring, yellow circular wing tail markings, and fuzzy antennae." But his classification will not say, " he right antennae seems to droop" (description), nor that "the creature seems to fly a little faster than most luna moths his size" (evaluation). Nor will his classification make note that "the moth was first seen fluttering around the honeysuckle on the fence in the backyard, then around the hollyhocks out front; it tried to resist the net coming down on it among the pittosporum, and once in the jar, it kept flying feverishly until the chloroform overcame it" (narration). Classification doesn't individualize an object , as description would; nor does it tell a story about the object, as narration would; nor does it evaluate a thing, as evaluation would. Instead, it puts a thing into a group, a class, and notes the attributes the object shares with the other members. Scientists are typically classifiers, though classifications need not treat their objects seriously. Humorous or witty objects--kind of graffiti on toilet walls, funny things kids say--are classified and written about, and serious things--dieting, golf strokes, fashions--are classified with a light touch intended to delight the reader rather than inform him.

The other two modes, narration and evaluation, deal with reality in just the opposite manner, for they are concerned with changes taking place in reality. Hence, narration and classification are called "dynamic modes" while classification and description are called "static modes."

Narration, for its part, is concerned with reporting happenings in their chronological order. Narrations tell of stages of change in a person or event. They often reveal cause and effect relationships. Plot lines are typically composed of the following rising and falling actions:

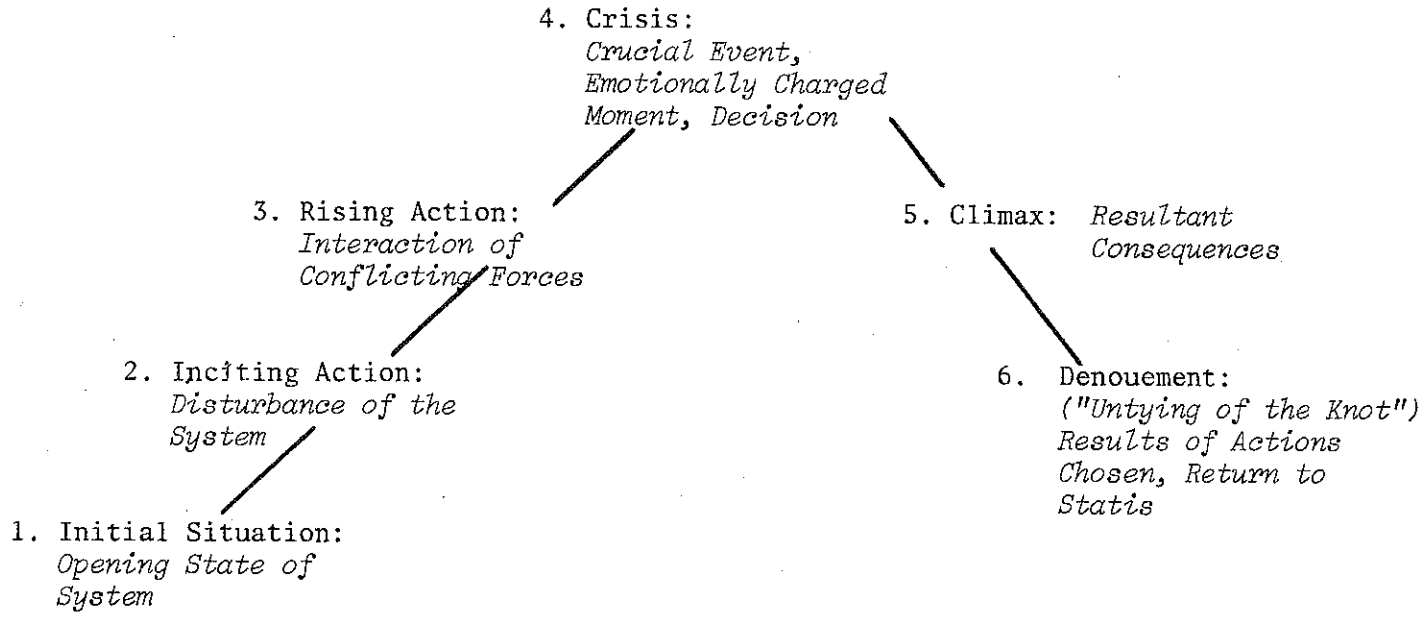


FIGURE 4: ELEMENTS OF PLOT

The latest argument you engaged in probably involved these plot points. So did the latest movie you saw, or the latest novel you read. Can you plot the structure of a novel or movie you have recently enjoyed?

Another, and similar, way to think of narration is as a tree of possibilities, in which an actor chooses from multiple possibilities of actions open to him and so narrows the next options available to himself. It could be charted like this:

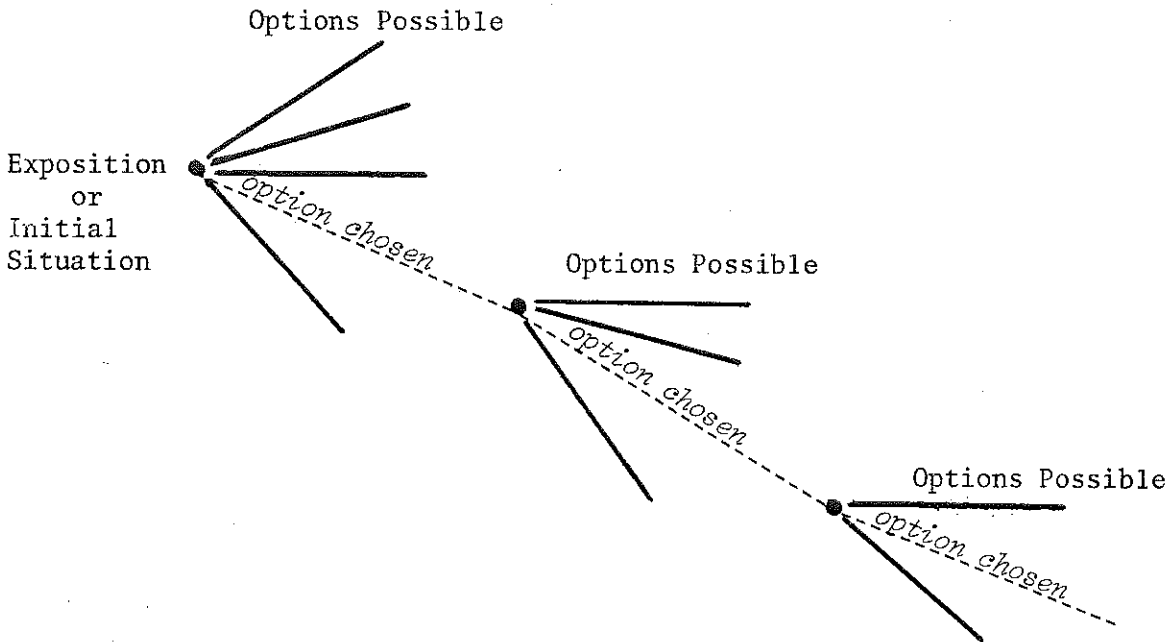


FIGURE 5: TREE OF PROBABILITIES/POSSIBILITIES SHOWING JUNCTURES AND DECISIONS

To experiment with a tree of possibilities you might think of your decision to attend college as the initial situation in a tree chart. You had to select which one, what living arrangements to make, what courses to take, etc. You can see that each decision you made narrowed the range of possibilities to be faced in the next decision. After you "discarded" the University of Alabama as a possibility, you didn't even need to consider where and with whom to live in Tuscaloosa; your choices now only involved U.T., and so on down the branches of the tree chart.

The final mode, evaluation, is also a dynamic mode. It consists of making a judgment on the basis of action over a period of time. While evaluation, like narration, is concerned with change though its interest is less on recording the events than with passing judgment on the performance or action. Evaluation, for example, determines whether the piano concert was good; whether the theme did what it was supposed to do, whether the $5.00 Christian Dior nylons really last longer than the $1.50 Safeway brand. In each evaluation, the evaluator measures performance against a set of standards. "Yes, I enjoyed the John Denver concert. He sings as well in person as he does on his records. His lyrics provoke thought . . ." Or, "I want to get a month's wear out of a pair of mylons before they're dumped because of runs. I find the Safeway nylons last longer than the more expensive brands . . ."

The four modes--classification, description, narration, evaluation--are represented in the following chart.

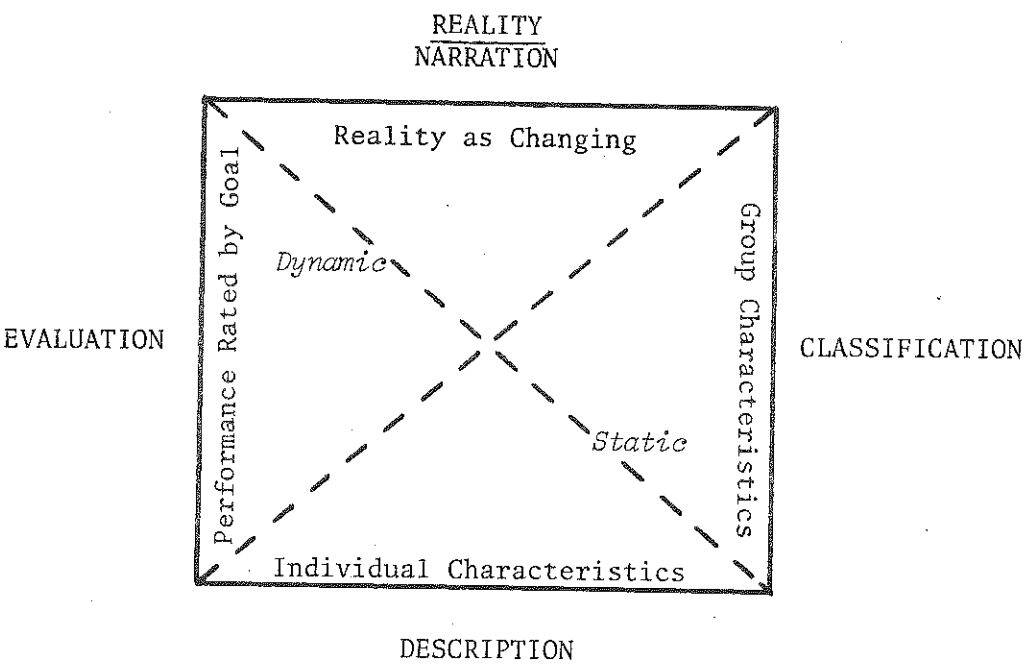


FIGURE 6: THE MODES AS FOUR WAYS OF LOOKING AT OBJECTS

Any aim of a writer can be developed by any one or combination of the modes. Invariably, he'll use a combination of them, since almost all pieces of writing are hybrids, each mode supplementing what is accomplished by another. For example, if you were writing about your home town, you would probably classify it as to its size, locale (rural-urban-suburban), climate, racial mixture, prominent industries and employers, general economic status, etc. Then you would probably describe some of its outstanding physical features or things one can do there. Next you might talk about things you did as you grew up there, and you might conclude with an evaluation of the town, explaining whether you liked living there, whether you want to return there, whether it is growing/declining, improving/debilitating.

In this example, you would have covered all the modes, though for different aims you would emphasize different modes. If you were trying to persuade a firm to locate in your home town, you would describe and evaluate the place as having the natural resources the firm needs, as being a good place to raise a family, as having employable people in the community, and so on. You would probably not gush on about how much you enjoyed playing Little League baseball there as a youngster. In short, writers pick modes to achieve aims. It's common sense.

In writing your papers for this course, you too will choose appropriate modes according to the aims you have in mind.

In particular, though, we would like to give you special practice with the classificatory and evaluative modes because these two modes are dominant strategies for developing expository papers. Your first essay for this course will be an expository essay organized and developed by classification. And, a later essay will also be an expository theme, relying upon the evaluative mode.

As for the other two modes, you will find yourself using them in many if not all of your essays. A person could hardly write persuasively against the Concorde, for instance, without describing that jetliner somewhere in his paper. Or, in writing about U.F.O.'s, some sort of description of them would be helpful. In explaining the Teapot Dome Scandal, at least a minimal account of the scandalous events would be necessary. Below are some exercises based on these four modes which your teacher may wish you to do.

Modes Exercises

Exercise 1. Classification: Classify the different gifts and memorabilia in the L.B.J. Library.

Exercise 2. Classification & Description:
Directions: Choose one of these comparison/contrast topics and develop it in a paragraph or two.

a) Compare/contrast housewife-career woman
b) Compare/contrast two sports
c) Compare/contrast home living-dorm living
d) Compare/contrast high school-college
e) Compare/contrast northern climate-southern climate

Exercise 3. Description:
Describe an airplane ride from these three points of view--the stewardess', first-time rider's,and a weary businessman's.

Exercise 4. Description:
Describe Austin from a student's point of view
a minister's point of view
a merchant's point of view.

Exercise 5. Description:
Describe a place (beach, dorm, . . .) in morning, midday, evening.

Exercise 6. Description:
Describe your room--without you in it--in such a way that your personality will show through your description.

Exercise 7. Narration:
Tell about a junior/senior prom from the girl's point of view, the boy's point of view, parent's point of view.

Exercise 8: Narration:
Write a short piece describing an accident that happened to you.

Exercise 9: Narration:
Explain how

a) to go crabbing
b) to go sailing
c) to go scuba diving
d) to get a credit rating
e) to start a car using another car's battery
f) a human fetus develops
g) the university is structured
h) a club is structured
i) a tornado or hurricane develops
j) to do something of interest to you.

Exercise 10: Narration:
Write 30 lines of dialog between two people in conflict. Show the conflict rising to a climax and then leveling off.

Exercise 11: Narration:
Choose a character trait (negative ones are often easier--bitchiness, bragging, bossiness . . .) and write some dialog between two characters which demonstrates the character trait.

Exercise 12: Evaluation:
Evaluate your housekeeping. You may need to tell how you do different things (narration/descriptive modes) as well as evaluate the results.

Exercise 13: Evaluation:
Evaluate your first semester (year) at U.T.

Exercise 14: Evaluation:
Evaluate one or two teachers (you'll have to describe and classify).

Exercise 15: Evaluation:
Evaluate

a) the advising procedures here at UT
b) the health center
c) the library
d) the dorm
e) the counseling center
f) the "Drag"
g) a restaurant
h) a disco
i) something of interest to you.

Exercise 16: Description for the four different aims:

1. Persuasive Description	You are trying to sell your family's home. Describe it to a prospective buyer so it seems very appealing. "Sell" its good features. Omit its bad features.
2. Informative Description	Describe both the good things and bad as they really appear to be.
3. Evaluative Description	Evaluate the house (or some part) by describing how it looks and performs.
4. Expressive Description	It's your home. Describe your home or some part of it in terms of what it means to you.

Exercise 17: Narration for the four different aims:

1. Expressive Narration	Tell about an incident in which you were inconvenienced (annoyed) because of the shortage of "C" parking lots on campus.
2. Informative Narration	Inform objectively about parking conditions on campus.
3. Persuasive Narration	Narrate an incident that points up the campus' need to have more "C" lots.
4. Evaluative Narration	State your judgment about the parking-lot situation.

Student Sample #1

Narration: Prom Night

"Mom, she's got a light blue dress," Mike shouted as he popped through the kitchen door. "And, don't get an orchid or those little roses: that's what everybody always gets. Make it something different." As his mother picks up the phone to the florist and dials the number he is already upstairs and back down again with a football in hand. "Be back in a few hours!"

Meanwhile, across town, Lisa arrives home from school, runs upstairs to her room, flings open the door to her closet, and carefully pulls out a beautiful, light blue formal. She then begins to put it on, changing accessories, pulling her hair back different ways, trying to find the right combination. She finally decides on the inevitable: the last minute shopping trip. "Be back in a few hours," she yells to her mother as she grabs the car keys and runs out the door.

After "a few hours" Mike returns home. He approves of the corsage his mother picked out and goes upstairs to get ready for the big night. He hurries because he cannot wait to put on that smart looking black tux that was such a pain in the neck to get. Of course, he goes to all extremes to let everyone know how much he hates it and how ridiculous he thinks it looks. He does not want to ruin his image. Also, if it saves a few flashbulbs from going off at his house, the complaining is worth it.

The final product stands gazing admiringly into the full length mirror in his parents bedroom. Turning from side to side, noticing the difference when he has his hair fixed nicely and combed--but the suit. The tux is so handsome and flattering that he just does not want to leave the mirror. "Come on down, son, we want to get a picture before you leave!"

"I'm not ready yet!" On second thought he probably cannot avoid the camera, so he goes downstairs anyway.

Lisa returns from her shopping trip with a new evening clutch purse--white with gold trim. She throws a package with a white rose inside into the refrigerator as she runs to the steps shouting how she will never be ready. "I hope he gets me roses. I hate those carnations; they're so common," she complains to her mother who is upstairs juggling accessories around the dress lying out on the bed. "What shoes are you going to wear?"

After an hour and a half of painstaking preparation, she emerges from the room, which is now unreckognizable, and wanders downstairs to take a better look at the rose in the refrigerator.

A nervous finger pushes the button next to the door sending Lisa's heart into doubletime. Her parents answer the door feeling very pleased with their daughter's taste. Mike notices the camera sitting ready on the living room table. "Oh, brother," he thinks to himself through his broad, dimpled smile. Lisa emerges looking radiant, managing to broaden the smile even further. They exchange flowers and hide disappointment by saying how they just love roses and carnations. After the pictures they are through the formalities and off to the dance.

Student Sample #2

Narration: "The Process of Weekly Plant Maintenance at Shenanigans"

The first step of my weekly plant maintenance is to walk around and look at all the plants to see how they are doing and if any are having a specific problem or need special attention. This relaxes me and gets me in the right frame of mind to treat the plants properly.

Next, I get all my supplies together. They consist of: watering can, mister, scissors, and damp cloth. I fill the watering can and mister, and dampen the towel. I put the scissors in my back pocket and off I go.

I start at one end of the bar at an area called the "porch" where I have a beautiful arrangement of outdoor plants visible through a picture window. I then move into the bar and work my way across it watering, misting, wiping and trimming as necessary. The different plants require different care, which is another whole story. It is necessary to refill my watering can and mister throughout the process.

When I get to the opposite end of the bar, it is necessary to bring the ladder in from outside in order to tend to the large macramé hanging baskets. As I finish up in the bar, I move on down the ramp to the middle level. I take the ladder with me because there is a large trough high above the hostess stand area on the middle level. There are a few hanging baskets along the ramp which I tend to as I go down.

When I'm finished with the plants in the trough and others around the hostess area, I move out to the entrance vestibule. There are just a few plants out there and this part goes quickly.

After that, I'm through. I then pick up all my supplies, wipe up any spills, look at all the lower level plants again, and head up the ramp. I put up my ladder, rinse out my cloth, and empty my watering can.

I then take one more look around and I'm finished. This process takes about 1 1/2 - 2 hours.

Charlotte Lawrence

Student Sample #3

Description: Golfer's Room

The room is kind of messy with a pile of laundry at the foot of the bed and various other articles of clothing situated on the dresser and on the desk. On the floor next to the bed are a set of golf clubs with many golf ball boxes sitting on the desk. There are 5 or 6 pairs of golf shoes in the closet along with extra golf clubs. The walls are covered with pictures out of magazines of sports figures such as Earl Campbell, Jack Nicklaus--mostly of golfers on the pro tour. Schoolbooks clutter the desk and a bunch of papers and letters are scattered around like a gust of wind has just come through. Below the window is a refrigerator with nothing but beer inside, and a Dr. Pepper or two. The floor is made of tile with 3 separate sections of rug that can and do move around when walked on. The stereo has mostly hard rock-n-roll on it with such groups as Lynyrd Skynyrd, Boston, and Aerosmith. The T.V. that sits on the bed-posts usually is turned on only when sports of any kind are on.

Cutts Benedict

Student Sample #4

Description: A Day at the Dorm

One place there is a lot of changing atmosphere during the course of day is a dormitory. The early morning starts out very quietly, almost peaceful. You can, if you listen carefully, hear alarm clocks ringing through the silence. Then various sounds--a bed pushing, water running, and hair dryers. Down the hall, the showers are turned on with the opening and closing and slamming of doors resounding throughout the floor.

Around 9:00 a.m. it's somewhat quieter again because a majority of the residents have gone to class. But all through the early morning hours, you can hear the elevator bells clanging, with the hall door slamming into its frame. Around 10:30 or 11:00 a.m. you can hear the sleepers rousing; again water runs and occasionally their noises may be accompanied by loud rock & roll. They've missed most of their classes and really don't care that they have.

Then in the afternoon around 3:00 p.m. there are many footsteps and voices. Bits of conversation range from women, food, to grades. Usually the sounds are jovial and more than anything else, relief is expressed that the day is through as far as classes are concerned.

Dennis McDonald

Readings for Chapter 3

DEVELOPING ESSAYS BY CLASSIFICATION, DESCRIPTION, NARRATION, AND EVALUATION

Adelstein. Ch. 15, Classification, 233-242.
Ch. 9, Description, 138-155.
Ch. 2, Narration, 18-29, and Ch. 29, 470-476.
Ch. 28, Evaluation, 445-448.

Decker. Erich Fromm, "Symbolic Language," 51-55 (Classification).
Deems Taylor, "The Monster," 223-227 (Description).
Alex Haley, "My Furthest-Back Person--'The African'," 251-261 (Narration).
George Plimpton, "The American Tradition of Winning," 8-11 (Evaluation).

There are good introductory sections to all modes.

Corder. Ch. 5.1, 5.2, Agreement Between Subject and Verb.
Ch. 7.1, 7.2, Agreement Between Noun and Pronoun.

CHAPTER 4: WRITING IN A JOURNAL

What Is Journal Writing?

In form, journal writing, unlike expository essay writing, is diary-like, being both informal and spontaneous prose that requires neither editing nor revising. It is also diary-like in its content: you can write whatever you want in whatever form that you want, though the emphasis is on how things, people, events, and thoughts affect you subjectively.

Jour, the French word for "day," from which journal derives, suggests some kind of day-by-day chronological entries. Your journal writing, then, is writing done in entry form, on a regular (though not necessarily daily) basis, in a "journal"--some kind of notebook or binder available at the Co-op. Many E306 teachers require two journal entries a week, for about nine or ten weeks, with each entry taking about 20-30 minutes' writing time. Some teachers require shorter entries.

Despite similarities, a journal is different from a diary. Diary entries mainly record each day's events in chronological order and often summarily. Journal entries, on the other hand, don't list all the events of a day; rather, they focus on events, people, things, and thoughts of significance to you on that day.

Topics You Write About In Your Journal

Let's look at some things you might write about in your entries:

Events or situations affecting you . . . .

Your landing a date with someone special, a parent's remarriage, your enjoying your departmental course work more and more.

People affecting you . . . .

Your new U.T. roommate(s), your boyfriend back home, your parents, a teacher, a fraternity member.

Things puzzling you . . . .

How to live within your budget, whether to take a part-time job, how to study in the dorm.

Ideas working themselves through inside you . . . .

New ideas on religion, on politics, on careers, on marriage, on loving someone, on parenting.

Sensations you're experiencing . . . .

Adjusting to Jester Center food, being turned on to Beethoven, feeling caught up in the crowd's surge of excitement during a U.T. football game, thrilling to the beauty and size of the campus.

Emotions you're feeling . . . .

> Missing parents but feeling let down on the weekends you return home, exhilaration in falling in love, pain and anxiety in breaking up, delight in aceing an exam.

Sometimes your journal entries will only narrate events. Other times you'll be discovering yourself through writing about them. Sometimes you'll only be writing to create a detailed description of a particular place or thing. And, then, sometimes you'll want to explain how you perceive a situation, person, place or event.

Journal entries, then, are written for various reasons and the gains that you, as a writer, make from your entries will vary equally. But before we consider various goals in journal writing, something must be said about the audience to whom your entries are addressed.

Your Audience

As noted earlier, the content of a journal both resembles and differs from that of a diary. The same is true as regards audience. While diary entries are written only for yourself as audience, journal entries are for both you and another reader--the teacher, who will regard them as confidential.

The teacher will treat your journal differently than your other E306 work. Probably of most importance to you as a student is that your teacher won't grade them. Though your teacher will periodically collect your journals, read them, and check to see if you have written the required number of entries, the entries won't be marked. Nor will they be checked for their organization, development, use of transitions, mechanical correctness--for all the things noted in your essays. Instead, your teacher will be interested in seeing if you are able to discover your own thoughts, what's important to you, what you're like as a person. So your teacher will be getting to know you in ways never possible in your themes or in your class contributions and will be responding to the ideas and emotions expressed in your entries by writing short notes in the margins of your entries. The journal is a forum where teachers and students can communicate as equals. This is one of several important values of journal writing.

Values of Journal Writing

Journal writing, as we have just said, allows you to do several things. It allows you to think aloud about your interior reactions to external events and people and in so doing it helps you articulate your feelings and thoughts to yourself. So, when you write either about external things as they touch you or about internal things that are puzzling you, you'll be clarifying your experiences and getting to know yourself better. Becoming more conscious of yourself through self-expression is a primary aim in journal writing.

Journal writing can also help you become a more skillful describer and narrator. It can help you learn to create descriptive pictures--detailed, photographic, emotional. It can also give you skill in developing characters and plots.

Lawrence Olivier, the talented actor, once said he benefitted a great deal as a performer from trips taken on the city bus. While riding he would watch the faces and gestures of fellow passengers and then would practice these gestures himself and so become adept at characterization. Your journal entries can be like Olivier's bus trips. They can provide practice in writing photographic descriptions of places and people and in telling stories. Such use of the journal, aimed more at improving literary skills than at achieving self-knowledge, is another value of journal writing.

Some students, in fact, combine both creation and realization simultaneously, writing poems or stories that derive from their own emotions and experiences. This combination is ideal.

Another benefit of journal writing, as already noted, is that it builds a more personal student-teacher relationship. Each member of the relationship gets to know the other as a person--not just as a writer of essays, nor just as an evaluator/grader of papers. Your teacher, for example, will come to see you as you really are, as a human being in the process of growth and involved in the human drama of life. Teachers come to admire students' abilities, sensitivities, fragilities, life styles, humor. And they often become more compassionate to the life situations of students through reading their journals. A teacher responding to life situations recorded in journal entries is different from the teacher objectively responding to expository themes. So journals have a way of humanizing teachers and students alike--not an unneeded commodity on such a large campus as ours.

A final benefit of journal writing results from the writing techniques encouraged by it. Student writers are often hindered, sometimes paralyzed, in the writing act by their fear of saying things poorly or of making mistakes. Obsessed with perfectionism, they often cannot attend even to their thoughts, let alone their style.

Since journal writing is not intended to be mechanically correct and is not written to be graded, it should help you avoid cramped writing. You'll gradually learn how to get in touch with your thoughts and feelings, and this will help you to achieve fluency and speed in your writing. Such training can be transferred to your academic writing.

Hints For Writing In Your Journal

Below are some suggestions to keep in mind as you write your journal:

1. Write about things, people, events, thoughts, and feelings that personally affect you, i.e., that are significant to you.

2. Be concerned with recording significant details or impressions; don't be concerned with mechanics.

3. Write quickly, not worrying about revising.

4. Write regularly.

Student Evaluation of Journal

Here is an assessment of journal writing written by a freshman after completing E306:

When a student is first told to keep a journal, the idea may sound as melodramatic as a diary used by an adolescent to keep track of her latest crush. However, as soon as the student makes his first entry, he will no doubt realize just how satisfying keeping a journal can be. A journal can be therapeutic; it can be the student's own personal sounding board. It will allow him to expound on thoughts, feelings, and opinions that he otherwise might never have known he even had. A journal gives him the freedom to write about anything--from his first visit home since college, to a theoretical viewpoint he disagrees with in sociology. Whatever makes the slightest impression on him is prospective journal material. The subject is not as important as the student's impression of it. That is really why a journal is so beneficial. It causes a student to realize that his impressions, feelings, and opinions are worth putting down on paper.

by Patrice Alpough

Writing Your First Entry

To get you started, your teacher may ask you, with the members of your class, to discuss these two poems which create images about a relationship between a father and daughter. They can be springboards for your own thoughts about the relationship you have with your mother or father. After class discussion of the poems, your teacher may give you class time to write your first journal entry in which you describe your relationship with your parent or write about a situation you shared that demonstrates the kind of relationship the two of you have. The self-discovery questions in the exploration chapter may help you get a start on some of your entries.

DADDY

You do not do, you do not do
Any more, black shoe
In which I have lived like a foot
For thirty years, poor and white,
Barely daring to breathe or Achoo.

Daddy, I have had to kill you.
You died before I had time--
Marble-heavy, a bag full of God,
Ghastly statue with one grey toe
Big as a Frisco seal

And a head in the freakish Atlantic
Where it pours bean green over blue
In the waters off beautiful Nauset.
I used to pray to recover you.
Ach, du.

In the German tongue, in the Polish town
Scraped flat by the roller
Of wars, wars, wars.
But the name of the town is common.
My Polack friend

Says there are a dozen or two.
So I never could tell where you
Put your foot, your root,
I never could talk to you.
The tongue stuck in my jaw.

It stuck in a barb wire snare.
Ich, ich, ich, ich,
I could hardly speak.
I thought every German was you.
And the language obscene.

An engine, an engine
Chuffing me off like a Jew.
A Jew to Dachau, Auschwitz, Belsen.
I began to talk like a Jew.
I think I may well be a Jew.

The snows of the Tyrol, the clear beer of Vienna
Are not very pure or true.
With my gypsy ancestress and my weird luck
And my Taroc pack and my Taroc pack
I may be a bit of a Jew.

I have always been scared of you,
With your Luftwaffe, your gobbledygoo.
And your neat moustache
And your Aryan eye, bright blue.
Panzer-man, panzer-man, O You--

Not God but a swastika
So black no sky could squeak through.
Every woman adores a Fascist,
The boot in the face, the brute
Brute heart of a brute like you.

You stand at the blackboard, daddy,
In the picture I have of you,
A cleft in your chin instead of your foot
But no less a devil for that, no not
Any less the black man who

Bit my pretty red heart in two.
I was ten when they buried you.
At twenty I tried to die
And get back, back, back to you.
I thought even the bones would do.

But they pulled me out of the sack,
And they stuck me together with glue.
And then I knew what to do.
I made a model of you,
A man in black with a Meinkampf look

And a love of the rack and the screw.
And I said I do, I do.
So daddy, I'm finally through.
The black telephone's off at the root,
The voices just can't worm through.

If I've killed one man, I've killed two--
The vampire who said he was you
And drank my blood for a year,
Seven years, if you want to know.
Daddy, you can lie back now.

There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always knew it was you.
Daddy, daddy, you bastard, I'm through.

by Sylvia Plath

*Taken from Contexts for Composition

UNTITLED POEM

Around the driveway
and down our side of the block
my father's hand was on the back fender
and he was running behind and beside
giving me safe speed
so, I could concentrate on steering.
Just coasting
I avoided the big trees,
maneuvered around people on the sidewalk
and began to see the cracks in pavement ahead.
He said
I was doing fine.
But the pedals came up from behind
reminding my legs they were long enough
and nudged my heels to cooperate
to push my own weight
down and around
unmercifully faster
laughingly
leaving him behind.
I turned a corner
and for a moment looked back
at him on the front porch
wearing an undershirt and uncertainty,
Too soon
way on the far side of some block
I try to keep my balance.

by Lois Berg

Sample Entries

Below are some journal entries made by previous E306 students who gave us their permission to print them here. The first example illustrates a pretty typical entry. The second is a poem. And the third is a story about mountain climbers written by a student who drew upon his own experience of climbing Mount Rainier in the Summer of 1974 for the characterization and events in this story. This last entry, which took its author about four hours to write, counted for several journal entries.

Example #1: Typical Entry

Almost every Sunday I volunteer at the Austin State School. At first I was rather apprehensive about my reaction towards the residents and visa-versa. However, now I find it to be one of the most rewarding experiences I encounter.

I work in a girls dorm whose retardation level is mild-moderate. Their ages are from 14-25 (chronicle age, that is). I never expected them to have such loving personalities. I've found that they are the most compassionate & considerate people I know. They seem to idolize me because they know I am different, I'm from the "outside." Constantly they ask where I live? what I do? & what is it like? Their curiosity overwhelms them. I decided this curiosity should be substituted with reality, so one day another volunteer & I took four of the girls to a movie, "Pete's Dragon." They loved it. However, the reaction of the rest of the audience was th they were taken aback by the idea of "retards" being with their children. Nonetheless, we all kept an air about us that convinced others that we had just as much right to be there as anyone did. Two of the girls really enjoyed the movie & were quite content while the other two could not grasp it's context. They (the latter) could not sit still for more than three minutes. However, it was worth getting them off campus as they rarely get the chance. Hopefully we'll be able to give every girl the opportunity.

by Leslie McCullough

Example #2: Poem

STAYING FOREVER

Why can I never leave you: Let me say,
You are strong and this gives me strength,
You are patient and this gives me time,
Your need for me makes me feel wanted,
And
there is love.

Need I say more: I shall.
You comfort me when I'm in pain,
You make me happy when I am sad,
Your passion gives me desire,
And
there is love.

Should I continue: I will.
You give me inspiration so my life may go on,
You touch me and I become alive,
Your wisdom gives me guidance
And
there is love.

Why can I never leave you?
Because I love you.

by Greg Hickson

Example #4: Short Story (Based on personal experience)

DEATH TRAP; 10,000 FEET ABOVE SEA LEVEL

I always wanted to write a story involved with the climbing of Mount Rainier. I climbed the moutain with my father almost four years ago. I kept a diary that I wrote in every day. This story begins with actual happenings.

---

6 a.m. Sleepy summer Sunday drivers crept along Interstate 5 at 63 mph., their eyes moving guiltily from speedometers to rear view mirrors. To the east was Mt. Rainer-Omniscient, sublime The massive cone of the moutain hung above the mist, all pale rose and pale gold with the first light of the mourning.

I gazed as slender shafts of light lazily illuminate the green fields and hills beneath Rainier, wondering what madness compelled me to forsake this perfect warmth for the ice and snow above. I had never climbed the moutain, but my father, who had, warned me not to be amazed at its distant mourning tranquility.

I was going to climb this moutain with a group of people whom I had never met, all of us had the same goal, to reach the 14,410 feet peak, with the help of several experienced guides.

By 9 a.m. I arrived at the Rainier Moutaineering Guide House at Paradise and hefted my pack and other gear inside, to be checked and rearranged before leaving on the long hike to Camp Muir. The atmosphere in the small assembly room was one of only barely restrained chaos. Twenty or thirty people were milling around, signing in, hunting for lost gloves, loading film, buying last minute items or gooping their face with "white stuff", while the guides surveyed each persons pack essential items, politely suggesting that inessential heavies be left behind.

I gazed around at the people who were to be my companions for the next few days: all men, all older than I had anticipated and most a little straighter. Each of them had his own unique niche.

Eventually, the necessary logistic details were dispensed with, and everyone had ice axe, boots, crampons, webbing, curabiners, and other assorted paraphernalia attached

to their bodies or their packs. Lon Whittaker introduced the guides and his brother Kim, the first American to climb Mr. Everest, who would be making the trip to Camp Muir with us. One by one each budding moutaineer gave his name and said a few words about himself. Most were novice climbers, there to learn from the guides and to test themselves against the moutain. Very few had the confidence to say they were sure they would reach the summit, but there was desire in each voice.

Excuses to delay were finally exhausted. Arms slipped through shoulder straps, hip belts were cinched, hats and sunglasses were put on, bootlaces given a final tug. At 11:30 we left Paradise in a serpentine line behind Lon, beginning the arduous trek to Camp Muir, 5,000 feet above.

Five minutes later, trudging through the soft snow in the heat of the noon sun, carrying a heavy pack, plus a collection of camera gear, I was wheezing and puffing like a tired old steam engine on its end-of-the line run. My legs and shoulders ached, and I silently damned my rented boots as I felt that unmistakable hot spot on the back of each heel, I eventually developed an unconscious rhythm, putting one foot in front of the other, breathing steadily and deeply without awareness of pain, but for the moment I wondered why I was on this moutain instead of home playing tennis and drinking Tequila Sunrises.

The moutain was in fine form this day. The sky was mercilessly clear; the sun hot. We slogged our way over the snow to Pebble Creek-slightly less than half way to Camp Muir-where we dropped our packs for a lunch break.

After a long rest we took up our packs and again headed for Camp Muir, rest-stopping, breathing hard, stepping, breathing. My eyes wandered over the gaping crevasses of the Nisquially glacier; up to the clear white summit dome, back down Disappointment Cleaver and over Cathedral Rocks, to where we would hopefully start our summit climb a few days hence. Two hours later, at 4:30, the first of us straggled onto the rock at Camp Muir.

Camp Muir, 10,000 feet above the sea, is the base camp for Rainier Moutaineering's five day seminars as well as the usual overnight stopping place for independent climbers on the most popular route up the moutain. Camp Muir consists of a bunk-house, cookhouse, and an outhouse vaguely disguised by volcanic rock pilled around the outside walls. During a storm, the bunkhouse can provide a welcome refuge for 25 or 30 people.

Everyone finally crawled into his sleeping bag, hoping for a good night's sleep after the treacheous climb from Paradise. But after five house of sleep, 2 am everyone was in for doomsday. I was the first to awaken from the encredulous noise. I looked out the window to see a solid wall of ice heading for Camp Muir. I panicked. No one was aware of what was about to happen except me and The Lord Almighty.

Suddenly it hit like an airplane crashing into a brick wall. All that I can remember is that the bunkhouse was crushed and I was sliding down the side of the moutain, with what felt like a ton of bricks on my back. Then, without notice, I stopped, there was nothing on my back. However, it was dark out and I could not see a thing, so I remained in my sleeping bag, waiting for daybreak. I was terrified, it seemed as if eternity would come before daylight.

Finally enough light was around for me to see. I did not know where I was. All that I could see was white. Everything around me was white. I could not perceive any walls, but I knew that I was closed in. I was afraid to get out of my sleeping bag; and do not know if I wanted to get out that I could have. Confused as I was, I fell asleep. The next thing that I remember is hearing a clanging sound. My first impression was that they were bells and I was in heaven, but before I had a chance to collect my thoughts about the situation I was in, I witnessed a shovel pierce through whatever it was above me. I shouted and a few moments later a face appeared informing me that I was the only one which the rescue squad had found alive.

The housted me out of the crevass which I had fallen into and splinted my broken fingers. None of the other moutaineers whom I had met several days before survived; some were crushed by the weight of the ice, while others froze to death after abandoning their sleeping bags to search for help.

I will never forget that night on the steep slopes of Mt. Rainier. I could never forget those men, whose families mourn, because they were seeking enjoyment. I would like to make another attempt to ascend the perilous peak, but the fears of that night have kept me away.

by Brad Meyer

Readings for Chapter 4

WRITING IN A JOURNAL

Adelstein. All of Part One. Especially Ch. 1, 2, 7.

Decker. Peter Elbow, "Freewriting," 125-128.
Anne Roiphe, "Confessions of a Female Chauvinist Sow," 85-90.

Corder. Ch. 26.3, Parallelism.
Ch. 4.4, Dangling Modifiers.

CHAPTER 5: EXPLAINING BY CLASSIFYING

Classification is a way of grouping things, people, activities, and ideas according to their similarities and differences. In other words, it's a way of dividing things into classes or subsets of a larger set.

We make classifications all the time. We classify T.V. programs into mystery shows, news programs, situation comedies, etc. In the cafeteria line we classify foods as desserts, salads, meat, vegetables, so that, in choosing a well-balanced meal, we try to select items from all these categories. Students often classify the women/men they meet according to datability, breaking them into groups of those they know they wouldn't date, those they find interesting but probably wouldn't date, and those they definitely would date.

In writing, as in these everyday-life situations, things are frequently sorted or classified through forming groups. If, for example, you are writing a library paper about clouds, you might best discuss their nature by dividing them into groups according to some principle of division such as their structure--cumulus, stratus, cirrus. Or, if you are analyzing a movie, you might discuss it in terms of its different literary components--its plot, characterization, setting, symbols. In each case, you take a large group, or structure, or idea and break it into sub-groups or component parts, making your divisions according to some overriding principle; you then define and describe the characteristics of the subgroups formed.

To do a competent job of classifying, then, we can see that two basic skills are needed: 1) you must be able to divide a topic according to some ruling principle, and 2) you must be able to define or describe members of the subgroups of this topic.

Dividing According To A Ruling Principle

In classifying objects, some consistent norm of inclusion must be applied to each individual instance to see if it fits into the category at all, and if so, to which subgroup of the category it belongs.

For example, students may be classified by the number of course hours they have earned. In such a classification, the first group in the order of time is freshmen, a group of students who are in the process of earning from one to 30 hours their first year, and who, having earned 30 hours, become reclassified as sophomores. Students are of sophomore status until they earn 60 hours, in which case they are called juniors. Juniors are those students who earn from 60 to 90 hours so that seniors are students who start their last undergraduate year with 90 hours and work toward a four-year total of 120 to 132 class hours, depending on their degree program.

Teachers, meanwhile, may be classified by their professional rank: instructor, assistant professor, associate professor, full professor, professor emeritus. Students, though, might choose to rank their teachers by still other ruling principles: according to the amount of work they require, the kinds of grades they give, or the types of class they conduct.

By the same token, a plant enthusiast might classify houseplants (itself a classification) according to the amount of sunlight they require, by the watering they require, or perhaps according to whether they flower or not. Here sunlight, watering,

and flowering are each ruling principles which can be applied to plants. And each principle, when applied, will probably yield different plant groups: if we arrange these groups on a so-called "tree diagram," the classifications will be immediately apparent.

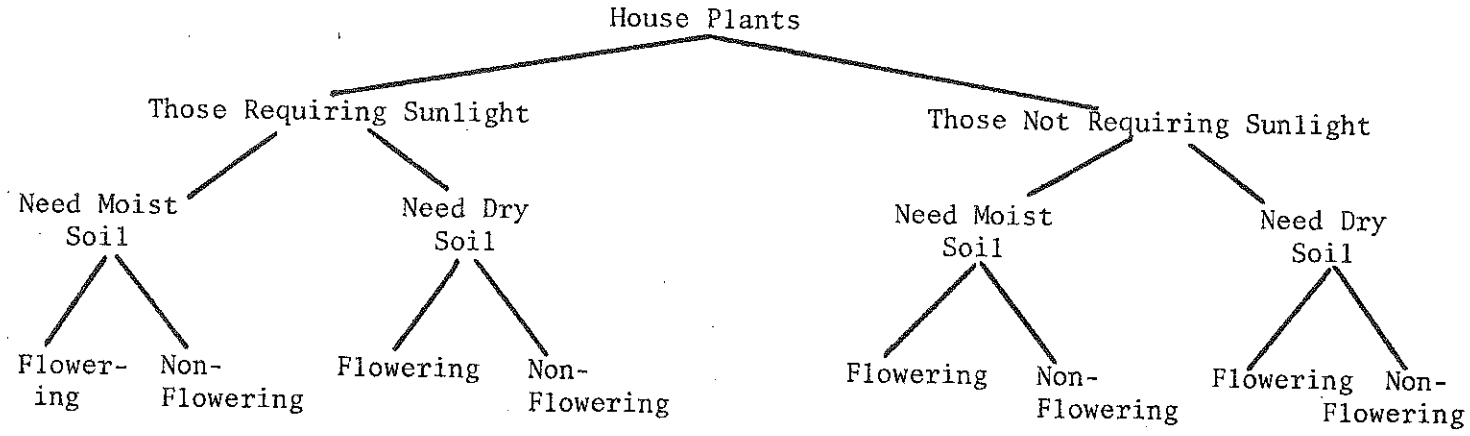


FIGURE 8: DIVIDING ACCORDING TO RULING PRINCIPLES

Of course, plants might be grouped according to still other ruling principles: climate in which they live best, whether they're evergreen or deciduous, when they bloom.

But a classifier who divided the range of plants into the three subgroups--flowering, annuals, and outdoor plants--would have classified poorly for his categories would overlap and his categories would not adequately cover the full range. So it becomes apparent that an accurate classifier must be careful to apply the same ruling principle or criterion in each division. With no ruling principle, overlap and/or omission occurs in the subgroups, and the classification goes awry.

To avoid overlap and incomplete coverage, these rules are essential:

1. Choose a principle of division that operates consistently. At every stage in subdivision, you must proceed upon the same principle.

2. Choose subdivisions that do not overlap; that is, make subgroups mutually exclusive.

3. Subordinate your divisions properly. No subgroup should equal or exceed the classification it is a divison of.

4. Usually subdivisions of a class should be exhaustive. If they are not, say so, and explain why.

After applying a ruling principle which breaks a group into classes or subsets, the classifier proceeds to define and describe members of the subclasses.

Defining-Describing Members of Classes

Defining and describing members of the subsets helps the classifier to explain, clarify, or illustrate his classes. Several ways of defining and describing are available to the classifier, though no writer would use all these methods in any one classification. Among the various possibilities are these:

1. Listing characteristics or traits shared by the group members.

One way to define a thing is to list the traits, qualities, or characteristics that are peculiar to and typical of the thing being defined. For example, the particular attributes required by law of a candidate running for the Texas Senate--that he be a U.S. citizen, that he be at least 26 years of age, that he have been a Texas resident for two years and a resident in his district for one year--certainly describe the requirements for members of the class "Texas Senators," though the informal requirements--that he be Democratic, Protestant, white, male, a lawyer, a veteran of the armed forces, a person of wealth--would probably be a more realistic classification of the attributes required of those seeking to become Senators.

Or another example: a cafeteria might be described as a restaurant in which food is displayed on counters, in which patrons serve themselves, and in which tipping is not common since patrons are not helped by a waiter.

2. Giving examples or illustrations of group members.

Giving examples is one of the easiest and most common ways of defining. It also gives writing color, vividness and freshness. For instance, if you wanted to describe/define a "fugue" to a young friend, you might first explain that it is a musical composition in which a theme keeps recurring, and then, as example, you might play Tchaikovsky's 1812 Overture in which the French National Anthem, "The Marseille," is the fugue. Your example would obviously vivify and clarify the mere definition.

Or suppose you wanted to define some typically Italian foods. You might describe/define them as dishes relying heavily on macaronis, cheese, garlic, and tomato sauces. But actual examples--lasagna, meat balls and spaghetti, veal parmagiana--might more readily explain Italian foods to your listener.

3. Listing or naming all members of the subgroups.

Though naming, by itself, is seldom sufficient to fully describe someone or something, it can still serve as a useful means of identification. For example, "Panhandle states" might best be defined by listing the members--Texas, Oklahoma, West Virginia, Idaho, and Alaska.

4. Defining negatively. This involves listing characteristics that members of a group do not have. In discussing golf clubs, for instance, one might classify irons as those clubs not used on the green.

5. Comparing and contrasting.

This way of defining is very similar to defining negatively: it lists

characteristics shared in common and/or emphasizes them by listing opposites. For example, planes, trains, and cars may be compared and contrasted as vehicles of travel. Of another example: one could define "formal writing" quite clearly by comparing it to "informal writing." One could explain that people who write formally seldom use the pronouns "I" or "you," avoid contractions and slang, maintain distance between themselves and their audience, use comparatively complex syntax, and employ a large and sophisticated vocabulary. One could then go on to explain how, in contrast, informal writers make frequent use of first and second person pronouns, use contractions often, give the impression of talking casually with a small, friendly audience, and use comparatively simple diction and sentence patterns.

6. Stating the function or purpose the members hold in common.

In some cases, defining or describing something can best be accomplished by referring to the function or purpose which that thing serves. For instance, a good way to classify pliers would be to explain that they are hand-held pinchers for handling small items and cutting wire, and are often used along with the hammer, screw driver, and wrench in making household repairs. Similarly, a goalee might be first classed as a member of a hockey team, and then further described functionally as the team member who guards the goal by trying to prevent the opponent's puck from going into the net.

7. Analyzing the components.

This device for defining/describing largely consists of enumerating the parts. Recipes obviously make use of this defining device. A particular dish can be quite thoroughly described by listing its particular ingredients, the proportions of each, and the method of combining and cooking these elements. Similarly, you can discuss an orchestra by enumerating the instruments that comprise it.

8. Describing the structure of the class consists of presenting its organizational arrangement.

Corporations are sometimes defined by detailing the structure of their administration. Bureaucracies, too, can be categorized according to their structures, so can universities.

Practice Exericses in Classifying

Exercise I. Below are six lists of items, all members of a group. See if you can name the large group to which all members belong. Then look at each list again and see if you can pick out one item in each group which, though it fits into the class or group, is selected on a different basis from the other members of the group. Inclusion of this item in the group permits one to subdivide each group into two parts. Name the principle of division and the two groups resulting from the subdivision. The first one has been done as a model for you.

1. zennias, orchids, marigolds, pansies.
2. iced tea, coffee, water, liquor, soft drink.
3. Ford, Chrysler, Mercury, Pontiac, Fiat.
4. the Tower, the Academic Center, Parlin Hall, the Coop, the Union.
5. the Concord, the B-47, the Spirit of St. Louis, the Hindenburg.
6. golf, football, basketball, soccer, baseball.

Exercise II. Below several things are named. Subdivide each of these objects according to a consistent ruling principle (there are several different and acceptable principles of division). Make a tree diagram for each item.

Buildings on campus
Music
Correspondence
Jewelry

Exercise III. Below several things are grouped incorrectly. Decide what item is wrongly placed in the following divisions:

--Types of books: westerns, gothic novels, do-it-yourself, literary criticism
--Cowboy sports: calf-roping, steer wrestling, barrel racing, bronco busting, bull riding
--American protestants: Baptist, Methodist, Christianity, Church of God, Christian Science, Mormon
--World Religions: Catholicism, Islamic, Budhism, Protestantism, Judaism, Christianity.

Now here are some things you can do in small groups of three or less. Write out your answers.

Exercise IV.

1. Name at least 12 different breakfast cereals and try to classify them in a comprehensive, informative, and interesting way. (Listing them by trademark or price may be informative, but is it really interesting?) Name your ruling principles and illustrate with a logician's tree.

Exercise V.

2. Now try something more complex: within your group, come up with a good list of reasons why people do a certain thing (for example, go to U.T., get married, play tennis) and try to classify the reasons. List the ruling principle(s) and illustrate with a logician's tree. Hint: Discuss something the group has in common; don't, for example, discuss why people go to classical music concerts if none of your group goes!)

Exercise VI.

As a group analyze a copy of The Daily Texan, dividing its articles into categories according to some ruling principles.

Practise in Defining/Describing

Exercise VII.

Define/describe the following words, using five different techniques:

Thermometer
Telephone
Entertainment
Pollution
Conflagration
Northerners/Southerners

Exercise VIII.

Draw a tree chart, schematizing the organization of some group or structure with which you are familiar--perhaps your own family, or your fraternity or sorority.

Writing Assignment: CLASSIFICATION ESSAY

Your first paper in this course will be a classification paper. Here are some suggested topics you might want to explain through classification:

The "Drag"
Student housing
Restaurants in Austin/amusements in Austin
Student organizations/activities
Fraternities/sororities
Teachers
Student clothing
Your academic interests/hates
How you size up people you are meeting now
The choices you are faced with now/those you will face in a few years
Movies/books/plays/music
Drugs
Reasons for attending college
Bathing suits
Wine
The opposite sex
...Anything you want

After you have come up with a subject, start thinking about ways to divide it up and classify it into groups. You should divide your subject into 3 or more subgroups. Classification of only two component groups exists, of course, but it will yield you little training in organization. Classifying people into "those I like vs. those I dislike" is an example of a limited and rather pointless division of a too-large subject.

Also try to be creative in your choice of subgroups. You could, for example, classify restaurants in Austin by price into the categories of $5 to 10$, $10 to 25, & $25 and up. But how much more fun would it be for you (and more entertaining for your reader) if you classified them into "One week's allowance," "One month's lunch money," and "One year's birthday, Christmas, and Tooth-Fairy money combined."

Keep in mind that this paper is also to provide practice in the use of different kinds of definitions. You should use several kinds of definitions/descriptions we have studied, and use "defining by example" in every subgroup or classification.

RHETORICAL STANCE WORKSHEET FOR CLASSIFICATION PAPER:

QUESTIONS I MUST ASK MYSELF BEFORE WRITING

1. What topic will I classify?

2. What is the point of this classification?

3. What is the ruling principle for the classification? What are the subdivisions of the paper? Are they exhaustive? Do they overlap?

4. What attitude will I take toward the subject I am classifying? (Will I be serious/sarcastic/playful/critical about it?)

5. What do I want my readers to gain from my classification?

6. What voice (persona) will I use in discussing this subject? (informed writer, amused, puzzled, etc.)

7. Introductory Paragraph. How can I build interest in and introduce my topic? What is my thesis? (Place the thesis sentence at the end of the introductory material.) Here is an example of a good introduction:

House Plants as House Pets

> Do you ever talk to your airplane plant as well as feed and water it? Even that may not be enough to keep some of our fine foliage friends alive. In fact, house plants may be divided into three main groups, depending on how much care they require: first and most exasperating of all we have the probable suicides, next we have those desperate for love and attention, and last we have the fiercely independents.

8. Body. Name the subdivisions. List concrete details, definitions, descriptions I will use with each subdivision. Decide the order I will present these subdivisions. Save the "best" one until last.

9. Conclusion. How can I sum up what I have done in this classification? How can I make this conclusion fresh, not boring? What new idea can I put in the conclusion? What emotional impact can I leave about my subject with my reader?

10. Title. How can I create interest in my paper through my title, and at the same time reveal my topic?

Student Samples

Here are two papers written by students in previous semesters. They both classify very well.

Sample Theme #1

In the first couple of weeks in January for the past few years, my friends and teachers have caught me sneaking out of Seguin, Texas and into the magical, winter wonderland of Aspen, Colorado. The snow-covered Rocky Mountains hold an enchanting spell on me which beckons me to return to them annually. Why do I love this land so faithfully? Because no other place on earth allows me to appreciate the phenomenon of simply existing. The air feels so crisp and smells so pure and clean that it is a pleasure to breathe. As the sun shines through the crystal-clear, blue sky upon the glittering virgin snow and magestic evergreen trees, I am thankful for my existence.

Aside from the natural beauty of the mountains, the excitement of the town of Aspen and the thrill of zooming down a powdery slope are more factors for bringing me back year after year. The streets are full at all times, day and night, with bundled up, smiling people looking for a new shop or maybe their favorite restaurant and bar. On the dazzling white slopes are people in bright colored ski gear swarming in all directions. Because I am an avid people watcher and because I am trying to improve my own skiing form, I especially enjoy watching the wide variety of skiers. Picking out the beginners from the experts is no difficult task as you will see after I describe five different degrees of skiing ability.

A person who has been on skis only a few days is very funny to watch as he picks his way down the hill in short, quick, uncontrollable spurts. A beginner "snowplows" down the slopes on abnormally short skis with his arms and poles flailing about. Any observer can sense the beginner's fear simply by looking at his tense hunched over position.

In the next stage, the beginner has developed his skiing skills very little, but he has acquired a great deal of courage. This fearless advanced beginner is a menace to the whole skiing society. Finding it along with his courage is tremendous speed. Because this skier has developed little ability, other than standing up straighter, he is a reckless uncontrollable hazard. The advanced beginner is easily spotted crashing into skiers waiting in lift lines, blazing through unmarked trails, and darting across heavily congested areas.

After orienting himself to being on skis, the new skier is ready to concentrate on his form: use of poles, position of skis, bending of knees, etc. This intermediate level requires constant mental awareness on the skier's part. The intermediate is conscious of every movement he makes. Due to this concentration on form, the intermediate keeps his speed down and practices on the fairly easy slopes.

After much determination and practice, the intermediate skier has graduated to an advanced stage. The advanced skier is ready to try out his new skills on more difficult slopes. The steep hills cause the skier to ski fast and lose some of his form, but this is part of the transition into more difficult skiing. The advanced skier gets frustrated because he feels he is not performing well.

Once a skier has mastered the difficult slopes, he can be classified as an expert. The expert is always in complete control of his skis. Gliding down the hill or racing around treacherous moguls, the skier's legs are perfectly together doing all the work. From the skier's hips up, the expert is almost motionless. The sight of a truly expert skier weaving his way gracefully down the slopes is inspiring.

It is easy to classify the different levels of skiers because all their motions are so vividly displayed out on the slopes. Years and years of practice are required to ever reach the expert stage. I suppose that another reason for my yearly journey to Colorado is so that someday maybe I'll be an expert!

Sample Theme #2

Favorite Football Freaks

Well, it's here again. September comes and so does football. Howard Cossell, the Giffer, and "Dandy" Don will be your constant companions for the next eight months. Saturdays will now be devoted to the "N.F.L. Game of the Week." The "ole" football Freak will stock up plenty of refreshment for his hibernation at the television set. There are many different phyla of the Football Freak Species: the "Why-back-in-my-day" comentators, the arm chair coaches, the side-line referees, and the half-time hawks.

It's kick off time; the game begins and so does the "why-back-in-my-day" fan. This type of fan compares every modern player in the book to old players of twenty years ago. A common statement may go like this: "Why back in my day there was ole Horace Greensleve; the best runningback you ever saw. He didn't have all this fancy riga-marol you young fellers got."

Then the unfortunate companion of the "why-back-in-my-day" fan might say, "Well what about O. J. Simpson?"

"O. J. ain't nothin' compared to ole Horace. He'd run all over Simpson if he were out there today," comes the response.

Then there is the phylum of all-knowing infallible, never wrong fan called the "Arm Chair Coach." He is typified by a worn out arm on his favorite chair caused by bursts of anger during which he pounds the arm of his chair. This anger is a result of marked differences in the plays he would call and the plays the real coach is calling. A familiar example of this discrepancy is the tight situation: it's fourth and two yards to the goal line. This is the crucial game of the season. The authentic coach has a choice: he can either kick a field goal which would tie up the score, or he can go for the touchdown and victory. The coach decides to go for the touchdown and the result is a fumble and ultimate loss. The "Arm Chair Coach" immediately starts beating his chair with a half-full can of "light" beer (recommended by various pro athletes), "cusses out" the coach for a stupid call, yelling at the top of his lungs that "anybody would have known that you're supposed to kick a field goal in that sort of position." The "Arm Chair Coach" would have undoubtedly said just the opposite had the real coach called for a field goal and missed.

The next fan is the type known as the "Side-Line Referee." He will watch every play with rapt concentration. Omnipresent, he can see every player's action and can spot a hundred different infractions of the rules in any given play. These are of course the opposing team. He may of course see maybe one infraction initiated

by his team but he lets this go by explaining it as "enthusiasm" or "his first offense." With the aid of his "Instant Replay," SLO-MO, and Isolation shots, he will over-rule official penalty calls and suggest, very adamantly, his own, including torture racks for the official referees. Let us say in a particular instant a wide receiver catches a long bomb (pass) very near the sidelines; the defending player knocks the receiver out of bounds, while the receiver is still up in the air attempting to catch the ball. The "ref" says a pass is incomplete, but the "Side-Line Referee," with his technological advantages, says the receiver's foot touched just barely in bounds. Only the instant-slo-mo-iso-camera knows! It just turns out the camera was shooting from a bad angle, and a clear picture cannot be obtained!

The last and most passive fan is the "Half-time Hawk." This gentleman is not interested in the outcome of the game as much as he is in the beautiful women who prance around in practically nothing during half-time. He will sleep through the first two quarters and then (like an alarm clock going off) wake up just in time to watch "High-Kicks," "Waves," "Can-Cans," and "Jungle-Boogies." His precise, Hawk-like vision will fall on the line of girls. Meticulously, he will seek out revealing necklines, well-rounded posteriors, and well-developed bosoms. If the "Hawk" has an angry side it is when the cameraman shows too much of the game and not enough of all the pretty ladies up in the stands or the cheerleaders on the sidelines. Then he will become impatient and turn the channel til he finds a Noxema or Ford-Lincoln-Cougar XR7 commercial starring Farra-Fawcet-Majors.

Saturday's end finds these fans exhausted, and everyone else exhausted just from their antics. It's not easy watching the game with a Football Freak!

Readings for Chapter 5

EXPLAINING BY CLASSIFYING

Adelstein. Ch. 15, 233-242, 245-246.

Decker. Eric Berne, "Can People be Judged by Their Appearance," 38-41 (Classification and Definition).
Bruce Catton, "Grant and Lee: A Study in Contrasts," 79-83 (Comparison and Contrast).

Corder. Ch. 7.6 and 8.1, Shifts in Pronouns
Ch. 8.1, Shifts in Tense
Ch. 8.3, Shifts in Voice

CHAPTER 6: LEARNING ABOUT PERSUASION

Persuasion is the art of using words effectively in speaking or writing so as to convince a person either to take some action or to adopt one's own viewpoint. Persuading primarily involves pleasing an audience, which means that the persuader must find ways to make his approach and his arguments appealing to them.

The employee, for example, who is attempting to persuade his boss to give him a certain night off is likely to get a lifetime off if he suggests that he already works harder and longer hours than the boss ever did. But his request might be honored if he explains that a favorite cousin of his is getting married that night, and that it would mean a great deal to him to attend the wedding, that he would make up the work missed, and that Tuesday nights aren't ordinarily very busy nights anyway.

Effective persuasion, you see, is not a debate, but a dialectic--that is, "a meeting of minds." In debate, one person wins and one person loses; in persuasion based on dialectic, both sides win, both sides gain, both sides attempt to accomodate each other.

In the example above, the boss who agrees to let his employee off will win the goodwill and better service of his employee and the employee, as well, will benefit by getting the desired evening off. Thus both have been winners in this persuasive communication.

The successful persuader is one who strikes a happy balance between self-assertion and sensitivity to the audience's feelings. Self-righteous tones usually anger rather than endear an audience to the speaker's position. If the rhetorician's primary interest is the egoistic one of proving that his position is the only acceptable one--regardless of the audience's feelings--then he's really practicing anti-rhetoric, not rhetoric. And if he succeeds at all, his victory will be a pyrrhic one, where the costs finally outweigh the gains.

One's audience shapes not only the approach taken, but also the arguments presented. Successful argumentation begins from a point of agreement with the audience and presents only as much evidence and logical reasoning as the audience needs to be convinced.

Persuasive discourse, then, differs in objective and methods from expository discourse. Since the intent of expository discourse is to thoroughly prove or inform, it must present full and complete arguments. But since the objective of persuasive discourse is to convince someone to a new way of thinking or acting, it uses only enough argumentation to do the job. If little background on the topic is needed, then little is given. If little evidence is needed, then little is given. Persuasive argumentation that gives too many details or too much tedious logic may actually put off rather than win over the audience, and so the aim may be lost. Assessing an audience for their knowledge of the subject and for their educational level is a crucial first step in the devising of persuasive arguments.

Finally, a rhetorician must consider the impression he wishes to make on his audience. We all know that if we like someone, we are more inclined to believe and do what he says. This being so, the persuader must take deliberate steps to create a favorable impression. If he is a speaker, he will well want to dress and groom himself as the audience thinks one in his position should; if he is a writer, he will

well want to clothe his thoughts in the style and tone most appropriate to the occasion. Similarly, both speaker and writer will also want, early-on in their discourses, to align themselves with the values and beliefs their audiences hold. And throughout, they will wnat to emphasize their own good qualities and suppress those personal qualities that are irrelevant or harmful to their case. They will want to demonstrate that they know their subject, that they are good moral people, and that what they are proposing is for the good of the audience.

The descriptions of persuasion that we have been giving--

that persuasive speakers please audiences
that they emphasize only their good qualities
that they discuss only those things that promote their cases

--may leave you with misgivings. You may say that persuasion appears to be dishonest. In fact, your worry is legitimate, for persuasive discourse frequently does present the persuader with a moral dilemma. While desiring to achieve his end, he must also answer to his conscience. Scruples require then, that he play fair, and be a decent, good, honest person. Just as our legal system allows no man to employ evil means to accomplish his ends, so the moral rhetorician does not employ deceitful, unjust means to reach his objective. Cicero, the famous Roman orator and statesman, defined a rhetorician as "a good man who is accomplished in persuasion." His definition is a sound one.

The major places in which persuasive discourse is used are political speeches, religious preaching, and advertising. But it is also indigenous to the law brief and to everyday conversation. Much of our daily existence is devoted to either persuading someone to our point of view or being persuaded to theirs.

It probably first became a recognizably valuable skill in Greece from the 5th to the 2nd century B.C. In the democratic Greek city states of those times, citizens involved in law suits or court cases were expected to represent themselves before the courts. Inevitably, in such a situation, being able to present a suasive argument for oneself became important, and it's likely that many ordinary Greek citizens, under such circumstances, became masters of rhetoric.

One of these Greek citizens--though hardly an ordinary one--was Aristotle (384-322 B.C.). Having a systematic bent of mind, he analyzed the rhetorical skills of his fellow citizens, classifying and evaluating them as to their characteristics, intent, and effectiveness. In so doing, he discovered four rhetorical appeals--The Ethical Appeal, The Emotional Appeal, The Logical Appeal, and The Stylistic Appeal. His classification of persuasive arguments is still instructive to students of rhetoric today. Let's examine them in detail.

The Ethical Appeal

Our word ethical comes from the Greek word ethos, which means "character." An "ethical argument," then, is one based on the good character of the speaker. To persuade effectively, Aristotle observed, a speaker must strike the listener as an honest, believable person who knows his subject and is mindful of the best interests of his audience. In Aristotle's famous phrase, the persuader must appear to have "good sense, good will, and good moral character."

The user of the ethical argument has several tactics at his disposal. He may suggest that he is a person who is and does things which his audience values. Often this amounts to identifying himself with valued groups and laudable causes. If his argument bears on his profession, he may suggest that he is a well-qualified person, even an expert, in his field, which strengthens his personal credibility. Further, he may attempt to achieve identify with his audience by using such pronouns as us, we, and our, which suggest their likemindedness about the topic he is discussing. This idenfitication of speaker with audience is crucial, for once it is achieved, an audience must needs turn against itself if it rejects the speaker or his arguments.

The Emotional Appeal

The second kind of persuasive appeal is the "emotional" argument--or, as it's sometimes called, the "pathetic" argument (pathos derives from the Greek word for "emotion"). Here, the speaker arouses--or appeals to--certain emotions in his audience to get them to act or believe as he wants them to. Some emotions frequently appealed to in pathetic arguments, according to Aristotle, are anger, fear, confidence, hope, shame, indignation, pity, and emulation.

An especially effective way of arousing an audience's emotions is to employ highly-charged descriptions. Winston Churchill, for example, in describing the peril of Europe in the early phase of World War II, uses many sentences like the following: "Even though Europe . . . may fall into the grip of the Gestapo and all the odious apparatus of the Nazi rule . . . we shall not flag or fail." Note the connotative power of his phrases: to fall into suggests the unpleasant consequences of a snare or trap; to be gripped by something has negative, even terrifying, connotations, especially when it is the "grip of the Gestapo"; the word odious is so strongly disparaging as to make the nose wrinkle in disgust; and apparatus in this context suggests an inhuman machine. With such emotive words, Churchill simultaneously aroused hatred and fear of the Nazi army in his British audience--precisely the emotions he knew they must feel if they were to go to war and save themselves from Hitler.

To sum up, by using words which denigrate the opposition and by using words which point up the virtues of one's own position, the persuader may frequently induce the emotions he desires in his audience.

The Logical Appeal

By using "logical" appeals, a speaker tries to appear sweetly rational, overtly appealing to the common sense or rationality of his listeners. He demonstrates the seeming reasonableness of his position by providing factual evidence, examples, analogies, and both inductive and deductive analyses of his topic. Sometimes, though, persuasive discourses use "logical" arguments which are actually only pseudo-logical--that is, half-truths, partial arguments, false analogies, inadequate sampling, and inconclusive evidence.

It should be noted that logical proofs used in persuasive discourse differ from logical proofs found in informative, exploratory, and scientific discourse. There, valid and complete logic is required on the part of the speaker whose intent is to present complete, objective evidence that can lead to the truth about the topic under consideration.

But the persuader is not bound by these requirements. In fact, he knows that he, unlike the scientist, must not be too logical, for if he is, his audience may lose interest, even be repelled. His job, then, is to use just enough logic to persuade.

The Stylistic Appeal

The "stylistic" appeal has to do with the speaker's style--with the words and syntactical forms he chooses to underscore, emphasize, and reinforce his message. The effectiveness of this kind of appeal has to do with the nature of man: we delight in recurring patterns and occasional variations of these patterns. Two of our earliest delights, if you think about it, are nursery rhymes and oft-repeated fairy tales. As we mature, we are attracted to more sophisticated forms of poetry or art or music, though our delight in them rests upon the same thing--the combination of recurring patterns with original variations on these patterns. Virtually any Beatles melody illustrates this point.

The persuasive speaker artfully selects structures and words which will appeal to his audience's ear as well as to their logic, emotions, and ethics. He capitalizes, for example, on our love of repetition, by echoing sounds--end sounds (rhyme) and initial sounds (alliteration and assonance), repetition of syllabic beat (rhythm), repetition of words, repetition of phrases, repetition of clauses, even repetition of whole sentences. The effective persuader will also rely on strong image patterns, myths and symbols, words which cover up ambiguity with certainty, strongly connotative words, superlatives, and cliches. These last two are especially prevalent in advertisements, which also use layout itself as a stylistic device.

Some examples will illustrate how this stylistic appeal is effective.

Caesar's three word sentence--"Veni, Vidi, Vincit"--which, translated from the Latin, reads "I came, I saw, I conquered" is a good example of recurring initial sound and parallel structuring leading to a climax--he conquered! The very phrasing of the idea--so emphatic and laconic--asserts Caesar's military mastery.

Patrick Henry's famous sentence, "Give me liberty or give me death!", is composed of two imperative, mutually exclusive clauses that are cast in parallel structure and connected by the coordinating conjunction or. This structure emphasized Henry's position on the war of independence so powerfully and yet so simply that the sentence became the watchword for the whole revolutionary movement.

Similarly, I have a dream --the recurring clause in speeches by Martin Luther King--has become immortalized in American history as an image representative of the dreams of all American black people and of many white people as well.

In Churchill's "Dunkirk" speech, there is a paragrph of under 150 words in which he repeats the clause we shall fight six times, and also uses the formula we shall . . . with words other than fight an additional four times. Fully 1/6 of the paragraph is devoted to this recurring clause.

Jingles on T.V. also rely on repetition, often through catchy, repeating lyrics. Consider Toyota's advertisement: "You asked for it. You got it . . . Toyota." The phrasing here, somewhat reminiscent of Caesar's sentence pattern, appeals to

man's love of both repeating structure and climactic surprise endings. "What did I ask for? What did I get?" the listener is asking himself. Then comes the answer: "Oh, what I want, what I will get, is Toyota!"

Similar in their use of persuasive stylistic appeals are magazine ads. The Audi ad which pictures a smart little brownish-red Audi Fox maneuveuring artfully--shall we say craftily!--among a pack of hunting dogs and red-coated British huntsmen uses the imagery of the hunt--green woods, red coats, brass bugles, skirmishing dogs, an elusive fox. The visual play on the car's model name, "Fox," fixes its name and sporty character in our memory.

One additional type of stylistic device involves the very organization of an argument. According to Aristotle, the best way to present a case is to:

1. Introduce the issue
2. Give its background
3. Divide the issue into its sub-issues
4. Take a position on the issue
5. Support that position
6. Meet objections to that position
7. Conclude the presentation emphatically.

In any given argument, some of the stylistic devices we have mentioned are emphasized, some down-played or even omitted, depending on the audience being addressed.

Summary of These Four Appeals

To summarize, persuasion is characterized by the strong intrusion of the speaker's own character as an appeal (ethical appeal); by the strong intrusion of an appeal to the interests and emotions of the audience (emotional appeal); by the use of what seem to be logical proofs but which, in actuality, may only be pseudo-logical (logical appeals); and by overt stylistic devices (stylistic appeal) such as rhythm, repetition, strong imagery patterns, all marshalled to convince.

When these appeals are placed on our communication triangle, the ethical can be seen to focus most on the encoder himself, while the emotional appeal focuses on the decoder. Logical appeals, for their part, focus on the reality under consideration, with stylistic appeals falling within the realm of the message itself.

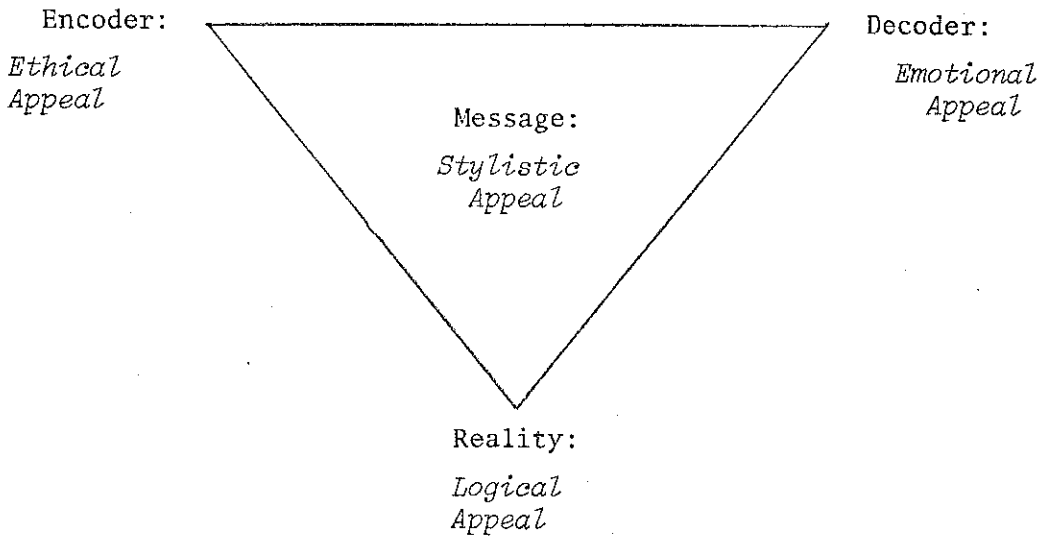


FIGURE : COMMUNICATION TRIANGLE EMPHASIZING FOUR PERSUASIVE APPEALS

Further, in summarizing, we can say that these persuasive appeals are most frequently used in political speeches, in sermons, in advertisements and in commercials. The intent in their use if to move audiences to action or intellectual and emotional agreement with the speaker.

Samples of Persuasive Pieces of Writing

Samples of each of these kinds of persuasive appeals can be found in the pieces of persuasive writing which follow. The first piece is an example of a political speech taken from "Dunkirk" given by Winston Churchill during World WarII. It has been analyzed to discover the four appeals in it. Your teacher may ask you to analyze the other pieces in the same way, noting the appeals appearing in them, and the overall objective of the writing.

Sample #1 from "Dunkirk"
by Winston Churchill

Even though large tracts of Europe and many old and famous states have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight in the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing-grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the Old.

Sample #2 The Gettysburg Address
by Abraham Lincoln

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate--we cannot consecrate--we cannot hallow--this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us--that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

"Sinners in the Hands of an Angry God,"
by Jonathan Edwards, American Puritan
theologian.

Your wickedness makes you as it were heavy as lead, and to tend downwards with great weight and pressure towards hell; and, if God should let you go, you would immediately sink and swiftly descend and plunge into the bottomless gulf, and your healthy constitution, and your own care and prudence, and best contrivance, and all your righteousness, would have no more influence to uphold you and keep you out of hell, than a spider's web would have to stop a falling rock. Were it not that so is the sovereign pleasure of God, the earth would not bear you one moment; for you are a burden to it; the creation groans with you; the creature is made subject to the bondage of your corruption, not willingly; the sun does not willingly shine upon you to give you light to serve sin and Satan; the earth does not willingly yield her increase to satisfy your lusts; nor is it willingly a stage for your wickedness to be acted upon; the air does not willingly serve you for breath to maintain the flame of life in your vitals, while you spend your life in the service of God's enemies. God's creatures are good, and were made for men to serve God with, and do not willingly subserve to any other purpose, and groan when they are abused to purposes so directly contrary to their nature and end. And the world would spew you out, were it not for the sovereign hand of Him who hath subjected it in hope. There are the black clouds of God's wrath now hanging directly over your heads, full of the dreadful storm, and big with thunder; and were it not for the restraining hand of God, it would immediately burst forth upon you. The sovereign pleasure of God, for the present, stays His rough wind; otherwise it would come with fury, and your destruction would come like a whirlwind, and you would be like the chaff of the summer threshing floor.

Sample #4 (Especially note use of superlatives and cliches.)

Advertisement of "NEW TRIED AND TRUE SOFT COLOR BLONDE TONERS MAX FACTOR & COMPANY"

Soft Color Blonding is here.

Max Factor makes you an un-brassy, un-dry, un-believably nicer blonde with a new color/conditioning toner discovery: Soft Color Blonding. The formula makes it happen. A new Soft Color Toning formula in Tried and True conditions as it colors. With a penetrating protein conditioner that shines and shapes up your hair, preparing it for color. With amide conditioners that pamper and protect your hair. The result? A color take like you've never seen before. Natural. Un-brassy. Un-dry. You're a Soft Color Blonde.

You can actually see and feel the difference. The very first time you Soft Color your hair . . . it comes alive with soft, shimmery light. Texture goes silky and touchable. Body goes supple and sleek. Blonde problems (like uneven or uninspired colors, dryness, and limpness) get lost in the glorious glow and gloss of Soft Color.

And it's all so soft to do. After pre-lightening, shampoo in our Tried and True Soft Color Blonder Toner . . . it takes just 10 minutes. (For best results prelighten with new Tried and True Extra Creamy Pre-lightener.) Tried and True Soft Color Blonder Toners come in the most sought after shades ever. Go ahead. See how it feels to be an un-brassy, un-dry, unbelievable nicer blonde.

Writing Exercises

Here are two exercises for you to which will demonstrate your ability to accommodate your arguments to different audiences. Try to use all 4 kinds of appeals though you need only give minimal attention to stylistic appeals.

Directions: Write two persuasive pieces of writing--one in which you attempt to persuade your parents to let you go to Padre Island over Spring Break, and another in which you try to persuade your roommate to come with you on the Padre Island trip.

Theme Assignment

Analyzing a persuasive essay: Ted Kennedy's "Chappaquiddick Statement."
Directions: You are to determine if Ted Kennedy used the four persuasive appeals effectively. That is, were you convinced of his innocence or not? Possible approaches:

You may feel that he used all 4 appeals effectively and you were convinced by them. (If so, give evidence, i.e., quotes and explanation of how or why the appeals were effective.)

You may feel that all appeals were ineffective and you were not convinced. (If so, give evidence for this too.)

You may decide that some appeals were quite good while others did not move you at all, or even worked against the persona (Kennedy). If you use this approach you must still make a decision as to whether, on the whole, you were convinced of his innocence--and give evidence.

To complete this assignment you should:

1. Read the "Chappaquiddick Statement" very carefully, underlining and labeling all the appeals you find. Make a chart like the sample one given here for "Checkers Speech."

2. Write a thesis sentence which makes perfectly clear what you thought of the way the speaker used the four persuasive appeals and whether or not you were convinced by them.

3. Preface your thesis statement with a sentence or two which answers the who, what, when, where, and why which occasioned Kennedy's speech. Conclude this short introduction with your thesis statement.

4. Then support your thesis by presenting different appeals the speaker used which can act as evidence, backing up your thesis. Use your list of appeals in finding this evidence. You must decide how many and which appeals to present. In writing, avoid long quotations. Refer to material you wish to quote by means of short phrases or ellipses.

5. Finish off with a conclusion which restates your thesis. Don't re-hash; instead, try to keep it fresh. (I know this is difficult.)

Analyzing Persuasive Appeals

(These examples are taken from the Kennedy Statement)

Appeals	Quote	If emotional appeal, which emotion	Effect on Reader
Emotional	"...whether some awful curse did actually hang over all the Kennedys...	pity	Have sympathy for this family that has experienced so much tragedy. Yet fate cannot excuse this incident.
Logical	"...The car that I was driving on an unlit road went off a narrow bridge, which has not guard rails..."		Description suggests road was unsafe. But.. what was he doing there at midnight
Stylistic	"No truth, no truth whatever."		Has effect of refuting rumors of an illicit affair & drunken driving.
Ethical	"If at anytime the citizans of Massachusetts should lack confidence in their Senator(s)... he should not continue in office." (Also emotional)	(trust)	Seems as if Kennedy wants opinion of Massachusetts citizenry about his senatorship. Appears to be honest to their desires, though we know he really wanted their endorsement not rejection.

Rhetorical Stance Form for Analyzing

"The Chappaquiddick Statement"

Answer these questions about the speech itself.

Purpose: Which writing aim is used and what concrete objective is the speech-maker trying to achieve?

1. Subject Matter of Speech:
   a. Topic:

   b. Thesis:

2. Audience
   a. Who:

   b. Knowledge of topic:

   c. Interests and attitudes:

3. Persona:
   a. Who:

   b. Credentials:

   c. Attitude toward subject:

   d. Attitude toward audience:

   e. General characteristics of persona: (What type of image does Kennedy want to convey to the public?)

Readings for Chapter 6

LEARNING ABOUT PERSUASION

Adelstein. All of Part Four. Especially Ch. 23, 25, 26.

Decker. Jimmy Carter, "To Establish Justice in a Sinful World," 303-307.

Corder. Ch. 11.1 through 11.8, Commas.

CHAPTER 7: DOING LIBRARY RESEARCH AND WRITING A LIBRARY PAPER

written in conjunction with
Susan Burton, Ann Neville, and
Barbara Schwartz, Librarians
of the Undergraduate Library

One of the most important kinds of expository writing you will do in this course is the library research paper. For the course, your teacher will ask you to write either one longish research paper or two shorter research papers. The purpose of these assignments is to introduce you to some of the research and writing techniques you will need and benefit from now, in your other courses, and later in your chosen field.

A campus-wide survey of faculty and students has shown that:

64% of the faculty teach courses requiring students to use the library;

94% of the faculty feel that students do not possess the library skills necessary to do college work when they enter the university;

95% of students find that their ability to use the library influences their success in upper-division courses.

This survey points up the scholastic importance of this unit. What you learn doing this assignment could mean the difference between academic success or failure. The skills of fact-finding, analysis, and reporting will also prove useful in your personal life: exploring an issue for a club or committee, deciding which make of car to buy, justifying your stand on a controversial issue, applying for a job, or keeping up-to-date on your special interests. After college, you will use many of these techniques in business, in the professions, and in continuing your self-education.

LEARNING THE UT LIBRARY SYSTEM

The next best thing to knowing about a subject is knowing how to find out about it. Much of the writing you will be doing after you leave this class will be based on your interpretation of facts and opinions you have gathered in the library. Therefore, in addition to teaching you new writing skills, one of the goals of this unit is to improve your ability to find information quickly and efficiently.

The nature of college assignments and the complexity of the library system here at UT require the use of more sophisticated research techniques than those you learned in high school. Are you ready to do research on a campus with libraries containing over four million volumes? Test yourself and see. The questions below are based on some of the material which will be covered in this unit. This quiz will help you identify problems you may have in finding information. The answers are on the bottom of the next page.

HOW DO YOU RATE?

1. The use of encyclopedias is discouraged by experienced researchers.
   a. True
   b. False

2. The Subject Headings List is used to:
   a. find terms used in the Subject Catalog
   b. find a list of books about topics
   c. find a list of magazine articles
   d. find call numbers for books.

3. Where must you look in order to find books about the U.S. Supreme Court?
   a. in the Subject Catalog
   b. in the Name/Title Catalog
   c. in the Readers' Guide.

4. If you don't understand how call numbers are arranged, you might (incorrectly) assume the books you want are checked out. Put the following Dewey Decimal call numbers in the order the books would appear on the shelf.

813	813	813	813
B362	C45	B94	C6

5. Many academic libraries arrange books according to Library of Congress call numbers. The UT libraries are converting to this system. In what order would you expect to find books with these call numbers?

PA	PA	P	PC	PC
9	9	23	1031	942
B62	B7	B62	B6	B7

6. Which of the following best describes what Readers' Guide indexes?
   a. all magazine articles published in the U.S. and Canada
   b. articles in selected popular and general interest magazines published in the U.S. and Canada
   c. the most important newspaper and magazine articles published in the U.S.
   d. articles in all magazines owned by the University of Texas.

ANSWERS

1. b. Experienced researchers recommend doing background reading on a subject in general or specialized encyclopedias before beginning the search for books and periodical articles. Encyclopedias can provide an overview that will give you ideas on how to limit a topic.

2. a. Using the Subject Headings List is important because it suggests additional terms you can look under in the Subject Catalog to find books on your topic.

3. b. The UT libraries are different from libraries you've used before in many ways. One is the way the card catalog is arranged. At UT, books about people (like biographies and literary criticisms) and about organizations, companies, and government bodies are listed in the Name/Title Catalog, not the Subject Catalog.

4 and 5. If you missed either of these questions, you'll have real problems finding books. The logic of call number arrangement is explained in "Finding Books," one of the library handouts you'll be using in this unit.

813	813	813	813
B362	B94	C45	C6

P	PA	PA	PC	PC
23	9	9	942	1031
B62	B62	B7	B7	B6

6. b. The Readers' Guide indexes less than 10 percent of the magazines and journals (periodicals) received by UT libraries. One of the objectives of the research assignment in E 306 is to introduce you to periodical indexes other than the Readers' Guide.

SCORE YOURSELF

5-6 correct: You've been around! You know more about efficiently using a major research library than many graduate students do. Nevertheless, you'll learn some new sources and some timesaving research skills in this unit.

3-4 correct: If you try to do a research project without learning any more about the way the library is organized, you'll waste a lot of time and miss many relevant sources.

2-0 correct: You're in trouble. This unit could make a major difference in your college career.

GETTING YOUR BEARINGS

Before starting a writing project that requires gathering information, take some time to familiarize yourself with the library you will be using most often in the next several years, the Undergraduate Library (UGL) in the Academic Center (AC). Although there are more than twenty other libraries and special collections on campus, UGL is a good starting place because it contains materials on all subjects and is easy to use. If you don't find what you need at UGL, the librarians will help you find it elsewhere.

Taking the Self-Guided Tour

Your teacher, as a class assignment, will give you a printed Self-Guided Tour of the Undergraduate Library that has been prepared to direct your attention to the features which will make using the library easier. A set of questions is included in the tour. Complete the tour and answers, and return it to your teacher. Because you take the tour on your own, you can decide how much time to spend at each point. If you spend only as long as it takes to answer the questions, the tour will take less than half an hour.

Although most students find all the information they need for the E306 research project at the Undergraduate Library (UGL), you may want to go to another library for additional materials. The areas that are emphasized in the UGL Self-Guided Tour are helpful points to identify when you use any library for the first time. The Perry-Castaneda Library (PCL) at the corner of Speedway and 21st Street, has a printed Self-Guided Tour and an audio-casette tour. Most of the branch libraries and special collections have brochures describing services and the location of materials.

PCL is the largest library on campus. Its Public Catalog (both the Name/Title and the Subject Catalogs) includes the books and periodicals available in all the libraries and most of the special collections on campus. You will probably find all

you need in the Undergraduate Library, and the call numbers on the handouts you will receive are for books in UGL. However, if the materials you need are not in the Undergraduate Library, PCL is the best place to go next.

THE RESEARCH PROCESS

Once you know your way around the library, you will be ready to begin a research project. Research is not a matter of going to the card catalog, finding a few books, and pasting quotations together. Library research, like scientific research, is "careful, systematic, patient study and investigation in some field of knowledge, undertaken to establish facts and principles." (Webster's New World Dictionary) The key words are careful, systematic, and patient. A search strategy is necessary if you are to spend your time in the library efficiently and effectively for it maps out the sources to use at different stages of your exploration of a subject. By following a search strategy instead of haphazardly taking a hit-or-miss approach in your quest for information, you can avoid the time lost in backtracking.

The search strategy suggested in this unit, applicable to any topic, leads in a logical progression from background information to recent developments. It can be applied to nearly any research problem you encounter in the future. The librarians at the Undergraduate Library have prepared a number of Study Guides to introduce you to the basic research procedures and resources that you will be using at different steps of the search strategy.

Your teacher will distribute a "Research Paper Worksheet" and the three Study Guides you need to complete it. When you have finished this "Research Paper Worksheet," you will have compiled a working bibliography of sources that may be useful in writing your paper. A working bibliography is a list of sources that look as though they may possibly be useful. The best way to keep track of these sources is through the use of bibliography cards. On the cards, you record all the information you will need in your final bibliography. Examples of bibliography cards are in Appendix A of this chapter. Only those sources that you actually use and find helpful will appear on the final bibliography you turn in with your paper.

STEPS IN THE RESEARCH PROCESS

The basic steps in the research process are listed below. Each is discussed in the following pages.

1. Choose a preliminary topic.
2. Restrict your topic by doing background reading.
3. Formulate a thesis.
4. Find books.
5. Find articles.
6. Read and make note cards.
7. Organize your notes, thereby making an outline for your paper.
8. Write the paper using this outline.
9. Credit source material in footnotes and bibliography.

Step 1: Choose a Preliminary Topic

How well you are able to find information for your research paper depends to a large extent on the topic you choose. A topic too broad will lead you to a bewildering array of facts and incidents that cannot be treated adequately in a short paper. A topic too narrow, or too new, can leave you stranded, with just a few lonely facts to stretch over a number of pages. A topic too dull can bore you into skimping on your research, and your lack of interest will be reflected in your writing.

Selecting a topic carefully will make both your research and your writing easier. Sometimes, your teacher may assign a topic or give you a list of topics from which to choose. At other times, you may be on your own. In either case, you will need to define the limits of the topic that you will cover.

These are some factors for you to consider in selecting a topic for your library research paper(s).

1. Choose a topic that interests you and that you can make interesting to your reader. Perhaps this topic will be one from your major field of study though aspects of any discipline are "fair grounds" for your research. Perhaps spelunking interests you. Bioluminescence, fossils in the Grand Canyon, or Cro-Magnon Man may intrigue you. You may want to find out more about an historical event such as the War of the Roses or the Russian Revolution. Perhaps a specific incident has captured your attention: the Bay of Pigs invasion, the sinking of the Titanic, the first Atlantic flight by Lindberg, the dropping of the atomic bomb on Hiroshima. Maybe a particular person's life interests you: David Livingstone, Charles Darwin, Anna Pavlova, Gloria Steinem . . . whoever. A movement in some field may appeal to you: cubism or impressionism in art, Gregorian chant or lute playing in music, open heart surgery in medicine, the pre-Raphaelites in literature. Then again, a particular place or site may interest you: St. Mark's in Venice, the Alamo in Texas, the Bermuda Triangle in the Atlantic. Maybe you are becoming interested in psychology and would like to know more about the psychological theories of Sigmund Freud, Carl Jung, or Carl Rogers, for example.

2. Choose a topic which falls within the requirements of the assignment. If you are writing shorter papers, make sure your topic lends itself to information-giving or exploration, as described in earlier chapters. What you must do if you are combining information discourse with library research is to search for factual information in the library, and then present these facts in a clear, orderly, detailed account which is written in such a way as to maintain reader interest by supplying him with insights about the topic which he did not already know.

3. Choose a topic you can adequately cover within the time and word limit assigned. The long research paper is usually assigned about midway through the semester so that you will have about six to eight weeks outside class time to research and write it. Classtime itself during this six to eight week period will be devoted to some discussion of the paper, though most of the time will be devoted to other writing units in the syllabus. You will be expected to do your research independently, checking ideas from time to time with your teacher. Usually the long research paper is a minimum of 1,000 words. Use of a background source, books, and periodical articles are required. If your teacher wants you to do two shorter papers, these papers are usually about 600 words long. They also require use of a background source and other books or articles.

4. Choose a topic that you can document in the library. For research papers, you will not be writing from personal experience. Instead, you will be writing about ideas of authorities on the subject you've chosen. Avoid subjects so new or of such limited local interest that they are unlikely to be in books or magazines; you must be able to document facts for the points you make in your paper.

5. Choose a topic for which there are several sources in the library. Instead, broaden yourself by learning and writing about something new to you.

Step 2: Restrict a Topic by Doing Background Reading

After you have chosen a topic that interests you, you will probably need to restrict it so that you can both limit the amount of time spent in researching to a manageable amount and also have a focus which will allow you to write a well-developed paper. To restrict a topic effectively, you must first explore some of the information available on that topic. The most efficient way to do this is to do some background reading.

By doing background reading you will get an overview of your subject. It will give you ideas on different ways you might approach your topic. You can also often get possible leads on other sources from the bibliographies at the end of background articles. The UGL Study Guide FINDING BACKGROUND INFORMATION will help you choose sources dealing with your subject.

The usual sources for background reading are encyclopedias and news summaries. In addition to the familiar encyclopedias, such as the Americana and Britannica, there are many specialized encyclopedias. These deal, not with the "universe of knowledge," but with a particular subject area. A topic covered in two paragraphs in a general encyclopedia may be dealt with in three or four pages in a more specialized one. On the other hand, news summaries are more useful if your topic is recent or controversial. You can often find material in news summaries when you are unable to locate information in encyclopedias.

As you do your background reading, look for ways to restrict your topic. You may want to read to discover possible controversies, trends, problems, effects, or influences related to your topic. The more specific you make your topic, the more useful it will be in helping plan your research, limit your note-taking, and organize your findings. If you start with a broad, general topic and later discover you have to narrow it, you may have wasted time doing unnecessary research and reading. The following list describes some of the ways topics can be limited.

LIMITING FACTORS	GENERAL SUBJECT	SPECIFIC TOPIC
time span:	the 20th Century	the 1960's
place:	the Middle East	Egypt
discipline:	birth control	the psychological theological, economic, or scientific viewpoint
specific event:	rock concerts	Woodstock
specific group:	minorities	American Indians
specific individuals:	feminists	Betty Friedan and Gloria Steinem
specific category:	pollution	noise pollution

You may need to consider several of the limiting factors when you choose your topic. Suppose, for example, that you begin with the idea of "Foreign Relations" as a topic. You can, first of all, limit it by place: U.S. foreign relations, then more, by group: U.S. foreign relations with Russia. That's still too big a topic for an 8-10 page paper, so consider some other factors. You can limit it by time: the 1950's; you can limit it by category: the Cold War; you can limit it by individuals: Nixon's and Khrushchev's roles in the Cold War. Perhaps, after you've done some exploratory reading, you could limit it even further: the effects of Nixon's 1959 visit with Khrushchev in Russia on U.S. foreign policy.

STEP 3: FORMULATE A THESIS

Before you go on to the card catalog and periodical indexes, you should have formulated a preliminary thesis or topic statement: one or two sentences summarizing the main point of your paper. In your research you will be collecting evidence to defend, clarify, or develop this statement.

Forming a hypothesis about your topic gives you a tentative thesis, a central and limited idea which can direct your reading and note-taking. With it you can read to collect relevant information and overlook unrelated aspects. This preliminary hypothesis or thesis may not be the one you actually posit in your paper, but it is a focus that helps you get started.

Here are some examples of ways you can use background information to focus your topic. Recent news summaries on the coal union strikes could help you formulate a tentative hypothesis on the topic of labor unions. You might, through your reading, decide that labor unions in America have become so powerful today that they now endanger the free enterprise system just as monopolies once did. And so you focus your research on discovering evidence which supports this thesis.

Or, for another example, you might want to study a topic in art: how Cezanne influenced future artists. Preliminary research in the Encyclopedia of World Art might lead you to conjecture that Cezanne was more influential than any other painter to the impressionist movement. This focus will organize your research for you. You might then examine techniques of a few other impressionists to see what they gained from Cezanne.

Perhaps through your reading, you will be led to change your original view. You might discover your thesis pertains to only one small part of a more important topic. In that case you would want to shift your focus to a more important idea on your topic. Sometimes the sources available to you as well as those unavailable to you will force you to shift your thesis. All of these may lead you to discard, qualify, or reorient your paper. However, do not negate the importance of forming a tentative thesis about your topic; the tentative thesis is important. It helps you narrow and clarify your topic so you know what to begin searching for.

STEP 4: FIND BOOKS

Once you have decided on a topic, found background information that helps you restrict your topic, and formulated a thesis or topic statement, read the UGL Study Guide FINDING BOOKS. It explains the techniques for making effective use of the card catalog. Particularly helpful is the section describing ways to find which subject headings are used for your topic. The Study Guide discusses how by using

the Subject Headings List first, you will be assured of finding the most relevant books on your topic.

After you have filled out the section of the "Research Paper Worksheet" on books and have made bibliography cards for the books that look useful, go to the shelves and find the books listed on your bibliography cards. If you missed either of the questions at the beginning of this unit about the arrangement of call numbers, pay special attention to the section in FINDING BOOKS devoted to "Finding Books on the Shelves."

Naturally, you won't use every source for which you make a bibliography card because some sources just won't be worth reading. It is a time saver to learn how to quickly evaluate sources when doing research. Not all books are good and not all books are true just because they have been published. Some are biased, poorly written, incomplete, or out-of-date in their coverage of a topic. If your paper is to provide a complete and accurate picture of your subject, you must make some judgments on the reliability of your sources.

You can evaluate your sources by skimming them, looking at the parts of the book listed below.

1. Table of Contents

   Check the table of contents for terms related to your topic. Look at the way the table of contents organizes the material. It may give you some ideas on organizing your paper.

2. The Preface and/or Introduction

   In addition to the point of view, you can learn here the author's credentials to write on this subject. Is he a scholar? an authority in the field? someone with an ax to grind? The author's bias should be taken into account. A book by the vice president of General Motors on air pollution would present the facts quite differently than a book on the same subject by one of Nader's Raiders. If the prefactory material does not have information on the author, you can use the UGL Study Guide FINDING INFORMATION ABOUT PEOPLE to locate some biographical background.

3. The Bibliography or Footnotes

   The usefulness of a book can also be judged by its copyright date and the dates of materials used by its author. Look at the book's footnotes and the items in its bibliography. If the book has neither, or only outdated sources, chances are that its information is unreliable. Just as you just check sources for their currency, so your teacher will also evaluate your paper's bibliography for its timelessness. Your bibliography must include some recent dates of publications.

In addition to looking at these parts of the book for clues about its usefulness, consider the book's scope. Scope is how completely the topic has been covered. It includes both the time covered and the subject range covered.

Time: When you looked at the dates in the bibliography or footnotes you got

some idea of the time span of the sources used. Now you need to consider the time period covered in the book. For example, if a book is about cancer research, does it cover research in the 1970's, research from 1940-1970, or perhaps just the last few years? If the time span covered in a book is much greater, or much less, than you plan to cover, the book's usefulness to you may be limited.

Subject Range: If you have narrowed your topic sufficiently you will find few if any books that deal only with your topic. Most books will deal with a broader section of the subject than you will focus on. However, books that have a chapter closely related to your topic, or a viewpoint similar to the one you plan to use, will be more useful to you than one that treats the subject very generally.

After evaluating your sources, note on your bibliography card how useful the book appears to be. Check out several of the best ones to read and make note cards. If you put this off until later in the semester, the books may be unavailable.

STEP 5: FIND ARTICLES

Books contain a quantity of information compactly packaged and convenient to check out and take home. They have limitations, however. If you rely solely on books for your information, you will miss some important information, such as new discoveries or theories, controversial opinions on the subject, or recent research. If your topic is contemporary or controversial, there is likely to be little material available in books.

Periodicals are the basic source for current materials. To find articles on your subject you need to identify the indexes that are most appropriate. You can find several indexes which will have articles on your topic by using the UGL Study Guide FINDING ARTICLES IN PERIODICALS.

Each index lists articles by subject. Use the terms you found most helpful in the Subject Catalog, and follow any leads in the index itself. Not all the articles listed under your topic will turn out to be useful. These factors will help you determine the value of an article for your research:

1. An article should be useful. The information in it should relate to your thesis. If the article is not useful, you will not include it in your final bibliography even though you made a bibliography card for it.
2. An article should be accurate. Ask yourself about the article. Do the facts in it correspond to facts I already have? If there are contradictions, why? Don't get confused, however, between fact and opinion. If your topic is at all controversial, you need articles with differing views.
3. An article should be from an appropriate time period. Do you need up-to-date information? Then you need current articles. If your paper is concerned with an event or situation from the past, you will need articles published at that time, but you will also need recent articles on the subject. This gives you the facts and opinions from that time period as well as new developments and contemporary insights.
4. An article should be reliable. Some journals give the credentials of the author. When such information is not given, and you expect to rely heavily on the article, your instructor may want you to look for information on the author. The UGL Study Guide FINDING INFORMATION ABOUT PEOPLE will help you do that.

5. The source of the article can also be an indication of its authoritativeness. Most of the magazines listed in Readers' Guide, for example, are aimed at informing the general public, not specialists or workers in that subject area. They are, therefore, good sources of information, but do not have sufficient depth to fill completely the needs of your research paper. For that reason, you are required to go beyond Readers' Guide and use another index as well. The UGL Study Guide FINDING ARTICLES IN PERIODICALS describes some of the more specialized indexes that include professional journals and other more scholarly periodicals. Use the descriptions in the Study Guide to choose the indexes that will include articles on your topic.

Depending on your topic, you may find NEWSPAPERS a good source of material. In addition to factual reporting of events, newspapers include columns, editorials, and good political cartoons, any of which may be useful in supporting your thesis. They are best used for topics that are recent or controversial. The UGL Study Guide FINDING INFORMATION IN NEWSPAPERS will lead you to the appropriate indexes to use for the kinds of information you need.

After you have found basic information, your teacher will check your "Research Paper Worksheet" to see if you are on the right track. If, at this point, or when you are reviewing your note cards, you find that you need more facts, you can expand your library research to include some of the many specialized sources available to you. The UGL Study Guide USING THE LIBRARY FOR RESEARCH can help you decide what you need. Find it on the wall mural near the Subject Catalog.

STEP 6: READ AND MAKE NOTE CARDS

After you have decided you want to use a certain source, you may wish to employ the following reading technique. During reading, note ideas which you think are central to the author's argument, and then after having read the material in its entirety, mentally review what you have read to see if you can summarize the reading. Finally, go back through the selection and take notes, in the manner about to be described, on the important items.

Note taking involves making judgments: judgments about how to take efficient notes; judgments about what ideas to record; and judgments about how to phrase notes.

TAKING NOTES EFFICIENTLY

1. Notes should be taken on index cards, not notebook paper. Note cards can be shuffled, arranged, and organized, whereas notes written on notebook paper cannot. Pages of notes prove inflexible, preventing ease in organizing. Using note cards simplifies writing.
2. Notes should be written only on one side of each card. One-sided note cards will allow you to arrange cards without flipping them; hence, one-sided cards make organizing and writing easier.
3. Only one idea should be put on each card. Again, efficiency in organizing is achieved.
4. At the top of the card use a key word or subject heading which classifies this piece of information. Later, in the outlining and writing stages, sorting all your cards by these categories may give you a rough organization for your paper.
5. When quoting verbatim, use quotation marks around the recorded material on

your note card. Quotation marks are absolutely necessary markings for quoted materials. Putting them accurately on your notes will insure their accuracy in your final writing.

6. Arrange information on cards as shown in these two examples of note cards. Put the following information on each note card: the author's name or the title of the source and the exact page number from which the particular note comes. Put this information at the bottom of the card. Many students write down this bibliographical information before they take notes, for by recording it first, they insure themselves against forgetting to record it.

Key Word
↳ Content of Soaps

"The question of content on soaps depends on ratings first, with morals, taste, audience response, and responsibility running a distant second."

One idea summarized in student's own words.

"Wishy Washy" p. 79

Author/Title/page number identification

Key Word

Reaching Audiences

Quoted idea, using quotation marks →

When Cathy Craig (soap opera star) was found "experimenting with drugs," Nixon arranged with drug therapist Dr. Judianne Densen Gerber to have "Cathy" participate in a group therapy program at New York's Odyssey House. Taped segments of these real therapy sessions were integrated into the soap. ABC and Odyssey House got numerous calls from people who could not have been reached any other way.

"Wishy Washy" p. 93

Author/Title/page number identification

7. Make a complete bibliography card for each source you use, following correct form. Correct format for different types of sources may be found in the Appendix to this chapter.

DECIDING WHAT IDEAS TO RECORD ON NOTE CARDS

In a research paper, the writer's job is to take a stand on a topic (his thesis) and justify this position by backing it up with evidence from magazine articles, newspapers, books, encyclopedias, and, perhaps, interviews. It is evident from this definition that the successful writer of a library paper must take notes on the following:

ideas	experiments	conclusions
opinions	research	judgements
facts	studies	evaluations
examples	findings	

found in his library sources.

A writer discussing the advantages of hydroponics (growing plants in the absence of soil), for example, would want to take notes on the: definition of the term, the history of the process, important innovators in the field, the types of successful growing media, factors involved in this type of cultivation, the advantages of the process, and also the disadvantages (which will be countered or shown to be insignificant in paper). These subheadings would form the key headings for the student's note cards and would, as well, be the chief topics discussed in the paper. Here are three note cards from this student's research.

HISTORY

In 1860 the German botanist Julius von Sachs published what was probably the first nutrient culture formula for growing plants - using only water and these nutrients.

Brady, p. 662

ADVANTAGES

--better quality plants
--quicker growth
--time & labor savings
lower cost
--absence of dirt & smells
--year-round displays
--larger quantities of flowers
--fresh green stuff

Douglas, p. 74

ADVANTAGES:

Can get higher crop yield from a smaller space with less labor

Crop	Agri. yield per acre	Hydroponic yield per acre
Rice	1,000 lbs.	12,000 lbs.
Wheat	600	5,000
Potatoes	22,000	150,000
Maize	1,500	8,000
Peas	2,000	14,000
Tomatoes	5-10 tons	180 tons

Hy. yields in Bengal, 1946-1968 comp. w/ convent. Indian soil gardening

Sherman, p. 11

PHRASING NOTE CARDS

Summarizing Ideas

Note that the student writer's note cards have summarized the ideas from their sources. In recording ideas from sources, summarizing the author's words in your own words is usually the best way to phrase a note. In learning to write library papers you are learning how to make assertions about a topic and write up documented evidence for your assertions. Though research papers require use of sources, the overall objective in writing research papers is to give you practice in making creative use of what others have thought, researched, and written. Writing summaries--not the exact words--of your library sources is one of the best ways to make you the writer of your papers, not just the scribe who writes down the words of others. Besides, and not insignificantly, summaries insure you against plagiarism.

Paraphrasing Ideas

Paraphrasing, the restating of ideas, but not in the form of the original, is another way of using source material. Paraphrasing retains the essence of what an author says, though it allows you to condense his words. Paraphrases must be footnoted if a writer is to avoid plagarism.

Morally considered, plagiarism is a combination of theft and deception. One plagiarizes, says Wedster's New Collegiate Dictionary, when he or she takes someone else's ideas or writings and passes them off as his or her own. Considering plagiarism as theft has as its basis the principle that ideas, facts, and arguments, even sentences and phrases, are "owned" by those who discover or originate them. Moreover, when these entities are copyrighted (as almost all published materials are), that ownership is stringently defined and protected by law.

You can not in good conscience or much safety write individual paragraphs and sentences, much less prepare entire papers, simply by finding a reference source addressed to the topic in question and changing its wording. All borrowed ideas, facts, etc., whether quoted or paraphrased, must be footnoted. To repeat: you must learn the basic principles of documentation and practice applying them so that you become able to make creative use of what others have thought, researched, and written.

Quoting Ideas

Despite the recommendation that you usually summarize, sometimes you will want to quote the exact words of a source because of their freshness, color, preciseness, insight, or originality. In these cases, use quotation marks to encase this quoted material on your note cards and in your paper. Realistically, the only way of insuring that you correctly document in your is to correctly document, through using quotation marks correctly, on your note cards.

For example, in a paper exploring amniocentesis (a medical procedure which accurately diagnoses the presence or absence of a birth defect in the fetus through an examination of the amniotic fluid), a doctor is quoted directly on a note card which reads:

> Amniocentesis can give news concerning the unborn child to the parents in the early stages of preg., instead of the nine months most parents have to wait." Dr. Ernest Hopkins, chief of maternal-fetal Medicines at Howard U. in Wash,, D.C.
>
> Weston, p. 9

The material quoted on this note card is then carried directly over to the student's paper, where it appears like this:

> Dr. Ernest Hopkins, Chief of Maternal-Fetal Medicines at Howard University in Washington, D.C., says having the test "can give news concerning the unborn child to the parents in the early stages of pregnancy, instead of the nine months most parents have to wait."[6]

Having covered the major areas of note taking and making an outline, we will now discuss how to write your paper.

STEP 7: ORGANIZE YOUR NOTES AND MAKE AN OUTLINE

Outlining helps you think through the material you've read and clarifies the relationships you perceive in this material. The key words on your note cards should help you organize your outline for they should give you the main headings for your paper. Grouping your note cards according to these key words should give you, as well, the main points under each heading that you will want to present. Through this sorting process, you will find you may have some notes which present the same ideas. Combine these. Sometimes, too, you will find you have a note which doesn't add anything to your paper, or doesn't seem to fit in well anywhere. Don't use that note. But organize all useable ones so that you have the major headings of your paper (you shouldn't have many for a short paper) and the key ideas you want to develop under each of these headings. After determining the main points you wish to make about your topic, put them in the order in which you want to present them; and also order the sub-points under each major point. Remember that the points covered in your outline should always support your thesis and contribute directly to the purpose you have in writing.

Let's look at a student in the note-taking - outlining stages. This student has elected to write an informative paper on the customs of Halloween because she was interested in finding out why witches/skeletons, tricking & treating/costuming came to be associated

with Halloween. But as she did her background reading, instead of finding information on these areas, she found many of her sources discussed superstitious Halloween practices which centered around choosing good mates. Even more particularly, she found many of these customs involved using foods, particularly nuts and apples, in determining fidelity/infidelity of mates. After talking with her teacher, she decided to change the focus of her paper. She decided to write on Superstitious Mating Customs performed at Halloween which especially rely on apples, vegetables, and nuts. So she began note taking on apple customs, vegetable customs, and nut customs. Under each of these main headings, she was interested in discovering the origins of these customs, the variations in these customs, the symbolism in these customs and the results divined from these customs. These headings and sub-headings became the key words she worked with. And these key words, in turn, became, at the time of paper writing, her major heading and sub-headings so that an outline of her paper evolved which look like this.

I. Origin of Celtic and Scottish Halloween
   A. Roman Festival of Pomona, Goddess of Harvest incorporated into Celtic and Scottish Ceremonies.
      1. Nuts and fruits carried over from this
      2. Druids made additions
   B. Halloween rites combine mythology, Druidic beliefs and Christian superstitions

II. Superstitious Practices Involving Nuts, Apples and Vegetables
   A. "Colcannon" -- Irish meal
      1. Eaten on Halloween night
      2. Consisted of: mashed potatoes, parsnips, chopped onions
      3. Superstitions related to foods: eaters could foresee future
      4. Additions to dish
         a. Thimble--receiver would never marry
         b. ring--marriage within a year
         c. doll--children to be born
         d. coin--new wealth
   B. "Nutcrack" night: another name for Halloween
      1. Nuts also allowed one to foresee future
      2. Wales: nut thrown into fires
         a. evenly burned nuts--prosperity
         b. black, smoldered nuts--poverty
      3. Ireland: burned hazel nuts
         a. Nuts stood for lovers
            1. nut that burned steadily--faithful lover
            2. nut that burst into flame--unfaithful lover
   C. Apples in Common Superstitious Practices
      1. Both seeds and peelings used as omens
      2. continuous apple pairing
         a. circled over head 3 times
         b. tossed over left shoulder
         c. as it fell, formed first initial of next lover
      3. Seeds
         a. Placed on closed eye lids
         b. represent 2 lovers

She threw out any background notes she had which related to skeletons and witches; although they were interesting topics, they had no place in a paper on the thesis as it evolved.

This outline of main headings and subpoints provided the structure for the body of her paper. All that was left was writing an appropriate introduction and conclusion to the paper.

STEP 8: WRITE YOUR PAPER

In writing a research paper your objective is to give your reader new information about a topic. Nothing is more deadly, to quote a truism, than a dull research paper! To achieve freshness, though, is not easy. However, a fresh approach to researched topics can be achieved by your being specific, descriptive, and a master of your facts. By this we mean that you must master the facts about your topic so well that your writing structures them rather than merely regurgitates the facts of your sources. You want your reader to say as he reads, "I didn't know that." Your writing will merit such a comment if you search for facts and present them in your paper, so that your insights on the topic will be clear to readers.

You start to achieve this kind of writing immediately in your introductory paragraph(s) in which you arouse interest in and "sell your subject." The opening should be interesting, clearly focussed and bold. It should create interest in the topic through presenting direct, natural prose. It should avoid wasting the reader's time through a writer's flagrant padding or use of weak, say-nothing generalities.

After a paragraph of two that sells the subject, the introduction should end with your thesis statement. This statement commits the paper to a stand or position on the topic and, as well, usually shows the structure the rest of the paper will take.

The introduction from the student writing about Halloween read like this:

> On Halloween it is not uncommon to see homes decorated with burnt corn stalks and bright orange ribbon. Many tables are adorned with cornucopias overflowing with fresh fruits, vegatables, and nuts. In the past, the Scottish and Irish regarded these crops as something more than ornamental; they were a major part of their Halloween ceremonies. They were predictors of the future.

Writing a Conclusion

Finally, a conclusion must be written; one which does two things:

1) Gets the main point in sharp focus.
2) Endswith a certain amount of emotional impact. This does not mean that you must raise the reader's emotions to a frenzy or leave him jumping out of his seat to do as you suggest. Rather, by emotional impact we mean that you try to conclude your paper with a statement that presents an emotional response to the topic discussed.

Here is the conclusion to the Halloween theme which accomplishes these objectives:

> Unfortunately, perhaps, the magic once associated with All Hallow's Eve has not survived in America. The superstitious practices of lovers previously native to this night can now only be read about in books. Perhaps if the customs so vital to the Scottish and Irish were still practiced, Halloween would not be primarily for children; it could still invigorate adults too.

Before this chapter on researching and writing research papers is concluded, some matters about correct form for documented material remain to be discussed.

STEP 9: CREDIT SOURCES

Integrating Quotes

The inexperienced writer often lacks knowledge about how to introduce quoted material, and so frequently enough doesn't introduce quotations at all. He just starts quoting abruptly, leaving the reader puzzled, if not angered, and asking - "Who is saying this? What are his credentials? Should I trust or believe these words? Do they come from a reliable source?"

The more skillful writer knows lead-ins to quoted material are owed to both source and reader. The man being quoted deserves credit for his words. And, if he is a reputed authority in the field, his name will lend credence to what is quoted. The reader also deserves to know who is speaking and often needs to have pointed out to him the connection between the topic under discussion and the quoted material.

Some useful lead-in tags that accomplish these things are:

--Johnson says. . .

--Howard suggests. . .

--Proctor, editor of Ramparts, expresses the opinion that. . .

--Leboyer, in describing the results of his new childbirth procedures, writes. . .

--Friedenberg, describing the adolescent, notes . . .

--Alder considers Kennedy "one of the most cultivated men" of his day. . .

Colon

In most cases, lead-ins to short quotes should be preceded by a comma. For example: Adelstein & Pival write, "An anecdote may be effectively used within a paper at any place to illustrate or develop a point." But, in almost all other situations, you should use a colon. Use a colon for quotes of more than two typed lines and for quotes you indent.

Indenting

Quotations of differing lengths follow different rules of indentation. When the material you are quoting is two typed lines or less, then keep this quoted material right in the body of the paragraph. Of course, do put quotation marks before and after it, and do put a footnote number after the end quotation marks. If, however, the material you are quoting is more than three lines in length, then follow these rules:

1. Indent this material 5 spaces from both the left and right margins.
2. Single space this material.
3. Do not use quotation marks around it since identation and single spacing indicate you are quoting.
4. Set off this quotation from the material which precedes and follows it by double spacing before and after the quote.

Ellipsis

Sometimes a writer may wish to skip some parts of a quoted piece. In this case, he indicates the ommision of quoted words by using an ellipsis (. . .), a mark which specifically indicates deletion. Here is an example of a quotation in which an ellipsis appears:

> Heroes are usually wanderers,and wandering is a symbol of longing, of the restless urges which can never find its object...The sun comparison can easily be taken in this sense: the heroes are like the wandering sun.[45]

Brackets

On the other hand, occasionally a writer may need to make an addition, an insertion, to quoted material. Additions to quoted material are indicated by the use of brackets[ ] which enclose the addition. Brackets enclose additions made by the writer to quoted material. Most frequently they are used to clarify pronoun antecedents. For example, one student in quoting Carl Jung writes:

> It seems to us rather that he [i.e., the sun-hero], is first and for most a self-representation of the longing of the unconscious of its unquenched and unquenchable desire for the light of consciousness.[46]

Footnoting

Material Requiring Footnotes

The purpose of footnoting in library papers is twofold. One, footnotes provide your reader with information about the sources you are quoting so that interested readers can, if they wish, consult the source to check your accuracy or to further their own research. Two, footnotes give credit for ideas which are not yours. They help you avoid plagiarism.

Sometimes students don't know what ought to be and ought not to be footnoted. You need to footnote when:

1. You use a direct quotation.
2. You copy a table, chart, or other diagram.
3. You summarize a discussion in your own words.
4. You paraphrase the author's ideas or opinions.
5. You present specific evidence or facts which cannot reasonable be considered common knowledge, such as: figures, dates, scientific data, descriptions.

You don't need to footnote when you refer to obvious facts or material considered to be common knowledge. A good rule of thumb, however, is this: "When in doubt, footnote."

Numbering

Footnotes should be indicated in the text of your paper by a numeral. This numeral is raised about half a space above the line and is placed outside the end punctuation of the statement which relies on that source. In other words, put the footnote number after the period or quotation marks of the last sentence in which you paraphrase, summarize, or quote from the source. For example:

> --D.W. Lawrence says, "What is pornography to one man is the laughter of genius to another."[4]
>
> --...The President went before Congress yesterday urging the passage of the Panama Canal Treaty.[14]

Footnotes are numbered consecutively through the entire paper, beginning with [1], so that if the last footnote on a page is [5], the next footnote on the following page is [6].

Placement

The footnotes themselves may appear in either of two places: at the bottom of the page on which the footnote material is given, or on a page entitled "Footnote Page" which follows the text of your paper but precedes the Bibliography. For ease in typing, students today are generally advised to use a footnote page rather than to type footnotes at the bottom of their pages. But wherever the footnotes are placed, they should follow these rules:

1. They should be single-spaced.
2. The first line of each should be indented 5-10 spaces (the same as the paragraph in your paper).
3. They should each be preceded by the same number that appears in the text. This number should be raised slightly above the line on the footnote page just as it is in the body, so that a footnote recorded on the footnote page should look like this:

[10]Randall E. Decker. Patterns of Exposition. Boston: Little, Brown and Company, 1978. p. 48.

4. They should give the exact page number on which the idea appeared in the source.
5. They should be separated from each other on the footnote page by double-spacing.

Subsequent Footnoting

The first time you cite a source, the entire bibliographical information must be given. However, additional citings of the same source are simplified: additional citings give only the author's last name (if not more than one word by that author is being cited) and exact page number of citation. For example:

[3]Jim W. Corder. Handbook of Current English 5th Edition. Glenview, Illinois: Scott, Foresman and Company, 1978. p. 68

[4]Corder. p. 79

The Latin abbreviation "Ibid." standing for "ibidem" meaning "in the same place" may be used if the second reference to a source comes immediately after the first citation. This usage, though, is decreasing in popularity, being replaced by the use of the author's last name. Using last name citations has the advantage of consistency: all subsequent references, whether immediately following or not, are indicated by last name.

A sample Footnote Page can be found in the Appendix B of this chapter.

Correct Bibliography Form

The bibliography for your paper comes from your bibliography cards: you merely take your cards and alphabetize them by the author's last name, following each author's name by complete title of work he has written, place of publication, publishing company, copyright date as shown in Appendix A. A source whose authors are not given are alphabetized by first significant word of their titles. For magazine articles and newspaper articles, page numbers follow the copyright date. While long research papers often divide the bibliography into books, articles, encyclopedias, etc., shorter papers such as the ones you will be writing for this course should not classify sources, but should, instead, merely list all sources in alphabetical order either according to last name of author or according to first significant word of title in material having no author given. Each entry should be:

1. Single-spaced
2. The first line of each entry should be on the left margin, with sequential lines in the entry being indented five spaces.
3. The entries should be separated from each other on the bibliography page by double-spacing.

You can find a sample bibliography page in Appendix C.

Choosing a Title for a Research Paper

The title of a research paper should tell the reader in a phrase or sentence what topic you are writing about or what position (thesis) you take on a topic. The title should not leave the reader mystified about the contents of the paper. For example, the title "Crash, Boom" is not appropriate for a research paper about Unidentified Flying Objects (UFOs), though it could serve as a title for a short story or other piece of creative writing about UFOs. Instead, an apropos title for a research paper on the topic might be "UFOs Gain Credibility."

Here are some titles of research papers which clearly name the topic under consideration:

"What Is Expressionism?"
"The Great Pyramid of Khufu at Giza"
"The Scarring of Children"
"Are IQ Tests Valid?"
"Is Reverend Moon for Real?"
"Literature Behind the Iron Curtain"

Here are some that contain the thesis as well as the topic:

"The Concorde Fiasco"
"President Carter's Failing Energy Proposal"
"Homosexuality is Compatible with Christianity"
"The Liberalization of Abortion"
"Overpopulation: Why?"

Placement of Title

The selected title for your research paper should appear on a title paper which includes the following information: the title, your name, the date, your teacher's name, and the course number. A manner of arranging this material on a title paper can be found in Appendix D.

The title of your paper should also appear on the first page of your text. It should be centered three inches from the top of your paper, and it should be underlined. After it you should skip three spaces and begin your paper.

Correct Order for Contents of Entire Research Paper

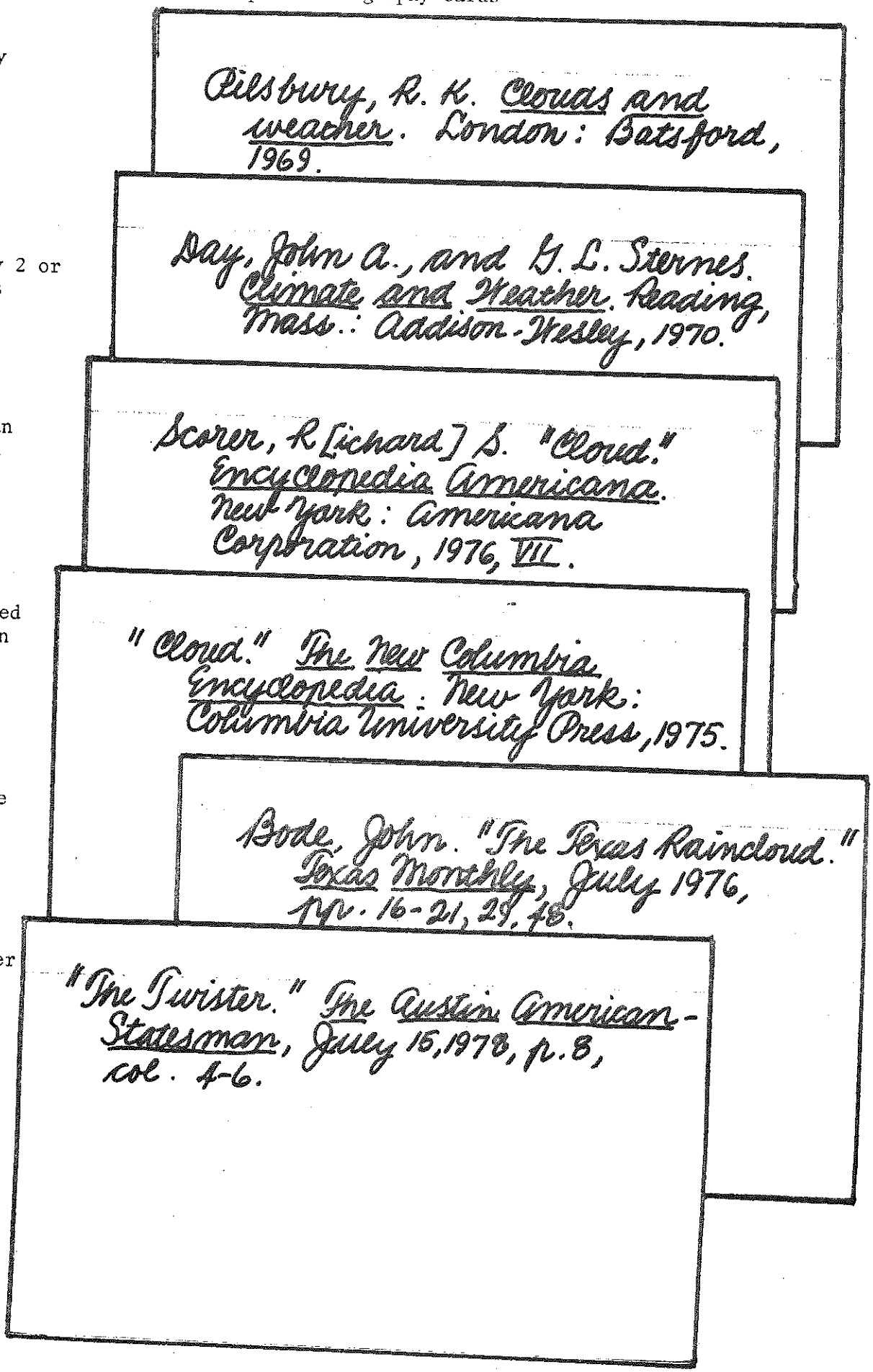
You should organize the various parts of your research paper into the following order:

1. Title Page
2. Text of Paper
3. Footnote Page
4. Bibliography

As you hand in your library paper, your teacher may also wish you to hand in your "Research Paper Worksheet," note cards, bibliography cards, and outline. If so, follow your teacher's direction about inclusion of these items.

Appendix A

Sample Bibliography Cards



For a book by one author

Pilsbury, R. K. Clouds and weather. London: Batsford, 1969.

For a book by 2 or more authors

Day, John A., and G. L. Sternes. Climate and Weather. Reading, Mass.: Addison-Wesley, 1970.

For a signed article in an encyclopedia

Scorer, R[ichard] S. "Cloud." Encyclopedia Americana. New York: Americana Corporation, 1976, VII.

For an unsigned article in an encyclopedia

"Cloud." The New Columbia Encyclopedia. New York: Columbia University Press, 1975.

For a magazine article

Bode, John. "The Texas Raincloud." Texas Monthly, July 1976, pp. 16-21, 28, 48.

For a newspaper article

"The Twister." The Austin American-Statesman, July 15, 1978, p. B, col. 4-6.

Appendix B

Sample Footnote Page

[1]R.K. Pilsbury, Clouds and Weather (London: Batsford, 1969) p. 10.

[2]R.S. Scorer, "Cloud." Encyclopedia Americana (New York: Americana Corporation, 1976), VII, 109.

[3]Ibid, p. 112.

[4]John A. Day and G.L. Sternes, Climates and Weather (Reading, Mass.: Addison-Wesley, 1970) p. 24

[5]Pilsbury, p. 76.

[6]Ibid, p. 117.

[7]Scorer, p. 109.

[8]"Cloud," The New Columbia Encyclopedia (New York, Columbia University Press, 1975) p. 583.

Appendix C

Sample Bibliography Page

Bode, John. "The Texas Raincloud." Texas Monthly, July 1976 , pp. 16-21, 29, 48.

"Cloud." The New Columbia Encyclopedia. New York: Columbia University Press, 1975.

Day, John A., and G.L. Sternes. Climate and Weather. Reading, Massachusetts: Addison-Wesley, 1970.

Pilsbury, R.K. Clouds and Weather. London: Batsford, 1969.

Scorer, Richard S. "Cloud." Encyclopedia Americana. New York: Americana Corporation, 1976, VII.

"The Twister." The Austin American Statesman, July 15, 1978, p. 8. Col. 4-6.

Appendix D

Sample Title Page

"Cloud Forms"

Shelley Wesley

March 17, 1978

Dr. Ingred Venn
E306
Paper #4: Information Research Paper

A Short Sample Research Paper

What Happened To The Titanic

It was on a Friday afternoon, the 12th day of April, in 1912, that the Titanic, newest luxury-liner addition to Britain's White Star Fleet, departed from Queenstown, Ireland on her maiden voyage from Southampton to New York. On board the ship were 1290 passengers and 903 crew members.[1] At 11:59 p.m. on a Monday, the 15th of April, the Titanic crashed into a 100 foot iceburg; approximately 1191 miles from its final destiny, New York City.[2] And around 2:00 a.m. the Titanic slid down to its watery grave with over 590 people still on board. This sinking was one of the greatest nautical tragedies in the history of the world. There was much debate over what had actually happened to the so-called "unsinkable" ship. Many assumptions have been made concerning the causes of the sinking of the Titanic. In the following paragraphs three of the most significant will be presented, though they all come down to poor seamanship.

The belief that the Titanic was unsinkable probably brought on more problems than people seem to realize. This belief brought about the casual attitudes of her officers and petty officers toward boat placement for the passengers and toward having drills on the procedure of abandoning ship. Because of this casual attitude, the life boats, after the initial impact, were sent away half empty and there were more than twice as many first-class gentlemen in the boats as third-class children.[3] In reality, all of the lifeboats of the Titanic could have taken away 53% or more of all on board, instead of the depressing 32% which they did.[4] Also many of the passengers were reluctant to give up on the Titanic and many of the women did not want to leave their hus-ands. All of these carefree attitudes reflect back to the original myth -- the unsinkable ship.

Another major cause of the tragedy was the condition of poor visability on the sea during the night of the 14th. Low visibility made it very hazardous for a vessel the size of the Titanic to proceed at the usual 22 knots. Yet it continued at this pace, unknown to its crewmen, though it was turning in a wide circle and heading right into the iceberg.

The structual strength of the Titanic could account for the third probable cause of the sinking. The strength of the structure of the Titanic was by no means proportionate to her size. Geoffrey Marcus describes her: "She had no inner skin like other liners; nor was she really divided by watertight compartments, but only partly divided."[5] He continues:

> Though the other watertight bulkheads were carried up to D Deck, the transverse bulkhead aloft of no.4 boiler room, for some inexplicable reason, stopped at E Deck.[6]

If the sub-divisions had been adequate for the ship's size, the Titanic would have remained afloat.

When all the facts have been examined and thought through carefully, the main cause of this great tragedy was simply bad seamanship. It has been thought and suggested that,

> ...the want of proper and seamanlike care on the part of those responsible for the navigation of the Titanic may justly be attributed to the demand for rapid and luxurious travel and the readiness of the principal shipping companies to satisfy that demand.[7]

Though all of the last statement can be used as an excuse, in the final analysis, bad seamanship is bad seamenship. And bad seamanship can cost lives.

Footnotes

[1]David Wallechinsky, and Irving Wallace, The People's Almanac (Garden City, New York, 1975), p. 558.

[2]Ibid.

[3]Ibid.

[4]Geoffrey Marcus, The Maiden Voyage, (New York, Viking Press, 1969), p. 294.

[5]Ibid.

[6]Ibid.

[7]Ibid.

[8]Walter Lord, A Night To Remember, (New York: Holt, Rinehart and Winston, 1967), p. 297

Bibliography

Lord, Walter. A Night To Remember. New York: Holt, Rinehart and Winston, 1967.

Marcus, Geoffrey. The Maiden Voyage. New York: Viking Press, 1969.

Wallechinsky, David and Irving Wallace. The People's Almanac. Garden City, New York: Doubleday and Company, Inc., 1975.

Readings for Chapter 7

DOING LIBRARY RESEARCH/INFORMING ABOUT A RESEARCHED TOPIC

Adelstein. All of Part Six. Especially Ch. 31, 32.

Decker. There are pieces in Decker which are the result of library research, but the short selections and lack of footnoting make it difficult to illustrate this type of paper from Decker. Use Corder, 443-463.

Corder. Ch. 14.1, Quotation Marks
Ch. 14.2, Ellipses
Ch. 14.3, Italics.

CHAPTER 8: PROVING THROUGH INDUCTION

Let's suppose that you and your friend have decided to make your lunch a picnic on the main mall of the campus. You settle down comfortably on the green and begin opening your sacks--only to be bombarded by the sprinklers. The next day, come noon, you and your friend are again looking for a place to share lunch, but you're wary of the mall and opt for the Union patio instead.

These wary picnickers have employed inductive reasoning when they concluded they'd better move to different terrain than choose a place that would probably be wet.

Inductive reasoning, as this example illustrates, is a thinking process that involves making limited observations, drawing inferrences on the basis of these observations, and reaching a probable conclusion about some unknown but similar situation. ("We'd better not eat on the mall today either; it'll probably be wet again.") The conclusion drawn is called a "generalization," and sometimes the act of reaching the generalization is called an "inductive leap." What makes a line of reasoning inductive is that the conclusion takes a leap beyond the observable evidence (data) that support it. As such, its conclusion can only be probable, not certain as are generalizations reached deductively.

When a person generalizes, what he does is take some information about some members of a class and infer something about other members of that class--sometimes all the members, sometimes some of the members, and sometimes a statistical ratio of the members. For example:

	Sample sub class	Larger class	Observed data
Observation...	Jane Polk,	who plays the guitar,	has short fingernails.
	(sample 1)		

Observation... Chris Jones, who plays the guitar, has short fingernails.
(sample 2)

Observation... John Anderson, who plays the guitar, has short fingernails.
(sample 3)

Inductive Leap

Conclusion: Therefore, all guitar players probably have short fingernails.

The observer here notes short fingernails on several guitar players, and, not noting any guitar players with long nails, concludes something about the class of all guitar players. Of course there may be exceptions to the rule of short fingernail strummers, but, for the most part, this observer's conclusion seems valid.

Quite frequently reaching wrong conclusions results from man's tendency to generalize from too little evidence (too small a sample) or from evidence that is biased, or from evidence that is irrelevant (a non-representative sample).

For example, here are some limited observations and the conclusions reached from them. Which conclusions do you think are probable?

OBSERVATION	CONCLUSION
...Every math course I've taken at UT has been hard.	...The math 348K I'm signed up for next fall will probably be hard.
...Today is Friday.	...Tomorrow is Saturday.
...The Braniff plane coming down for a landing over Airport Blvd. is loud.	...Airport Blvd. is a noisy place to live because of its air traffic.
...It's sticky hot today.	...July has deplorably hot weather.
...He has fever, headache and the chills.	...He is getting the flu.
...I love this coconut cream pie.	...Coconut cream pie is the best kind of pie there is.
...Although I'm definitely going to buy a dependable and economical new car, I'm not sure what kind to get. All I know is that I don't want a Belchfire. The rear axle fell off the one my dad bought last year, and three of my friends have had transmission problems with theirs.	...The buried conclusion here is that Belchfires are not dependable.
...Every apartment I've lived in since coming to UT has been owned by an absentee landlord. and has not been responsive to tenants' needs.	...I'm looking for a locally owned complex in hopes of better treatment.

Though common sense suggests these are all possible conclusions, some of them, upon our taking a deeper look, can be found to be invalid. The 348K math course may actually be easy. Or the sick person, upon further testing, may be found to be a victim of food poisoning and not suffering from the flu. Obviously, the conclusion that coconut cream pie is the best is invalid because it is reached on the basis of the subjective experience. As such, it is biased. A valid conclusion for this observation might be: My favorite pie is coconut cream pie! Although the prospective car buyer knows of four persons who got a lemon when they bought a Belchfire, maybe a larger sample would show the Belchfire really is dependable.

To be sure your conclusions are valid, apply a few rules to your inductive processes--the rule of meaning (defining), the rules of inferences, and the rule of numbers. All these are very important when you're choosing a sample.

The Rule of Meaning

The validity of conclusions you reach relies to a large extent on precise definitions of items observed and precise descriptions of processes involved in the observations. For example, if the Federal Food & Drug Administration wants to test for carcinogens produced in the frying of hamburger it will need to define what it means by carcinogens, as well as how many carcinogens per pound of meat constitute a threat. It will also need to define-describe the kind of frying they are talking about, and also what they mean by "hamburger." We call this careful attention to the meaning of words, "the rule of meaning."

Previous E 306 students, in taking surveys for their inductive essays, have had first to deal with word meaning. For example, a student searching out different kinds of checking accounts available in Austin for students had to begin his survey by saying what he meant by a "checking account" and by describing "free checking," "minimum balance checking," "checking with personal benefits," etc. Similarly, a student surveying differing coffee prices had to define what he meant by a "fast food store," "supermarket," a "corner grocery"--the kinds of stores involved in his survey.

Precise definitions given at the outset of a study often reduce unnecessary confusion or invalidity later.

Rules of Inference

Representative Sample

In conducting an inductive survey or presenting observable evidence the objective is to sample a representative group so that what can be said of the sample would also hold for the larger population that has not been sampled. Insuring a representative sample, which mirrors in miniature the state of the larger population, requires the surveyer to carefully design, or stratify, the sample. Care must be taken in formulating a survey so that all the factors which might be relevant to the generalization are represented in the samples chosen. For example, a student trying to determine how frequently U.T. students would like to go home on weekends realized he would have to take into account several factors. First, he had to take into account how far each student surveyed lived from home. Students living greater distances, he realized, would probably go home less frequently simply because of the distance. Hence, this surveyer realized he would need to account for the distance-from-home-factor in his conclusion. Second, he also had to consider whether the parents or the student paid the transportation costs. This cost factor could affect how frequently students went home, to that students going home more often might well be those whose parents paid, while those traveling less frequently, despite their desires, could more often be those who had to pay their own way. Three, whether or not the student personally owned a car. The interviewer thought that students who had to use public transportation--with its higher cost and probable greater inconvenience--would go home less frequently than those who had their own vehicles. Hence, in setting up his sample, this student took these factors into account by sampling some students who possessed each of these relevant factors. And, in his conclusion, he counted the number of students who would go home more frequently were it not for one or more of these factors.

This student analyzed his sample well, but we know of one student who failed in getting a representative sample. This student, who was interested in discovering if U.T. students thought racial discrimination existed on campus, carefully defined kinds of discriminatory practices and set up a probing survey questionnaire to distribute to those whom he intended to survey. All well and good--until he actually came to interviewing persons. In his interviews this student failed to interview a single black student! Such an oversight caused his conclusion--that U.T. students do not feel discrimination exists on campus--to be suspect, to say the least.

Some possible factors in choosing a sample are: age, economic group, race, religion, geographic location, sex, education, political party. Remember, as you consider these: a sample must be as varied as the population if it is to be representative.

Random Sample

Another rule which applies after subgroups have been stratified is that of Random Selection. Random selection means that, in a given subclass, any member of the population should have an equal chance of being chosen for sampling. To assure this equal chance a surveyer does well to establish and follow a set pattern of choice, often based on numbers. For example, a surveyer might decide to sample every 10th name on a list, or every 5th person who comes into the office, or the first person listed in each different telephone exchange, until he had the total number desired for an adequate sample.

Hence, a student who decided to survey dormitory eating habits of students insured randomness by choosing to interview 5 diners sitting in a particular chair at a particular table in each of the kinds of dorms during 5 different mealtimes.

This concern with an adequate number of interviewees leads to the final important rule for induction: the rule of numbers.

The Rule of Numbers

The rule of numbers says that the observations taken must be of sufficient quantity. A good rule of thumb to follow in determining how many observations are needed to reach a valid conclusion is this: the larger the population being generalized about, the larger the sample should be, assuming the sample has been carefully chosen. How many samples taken, of course, depends upon the amount of time the surveyer has to collect the data, the amount of money allocated for the study, the facilities available, the number of investigators, etc. Sometimes these factors reduce the numbers which can be sampled. And sometimes numbers aren't very relevant, though, in general, the rule of thumb--the larger the sample, the greater the probability of validity--is a good insurance against invalid conclusions.

Having carefully selected a sample, the surveyer is ready to begin taking his sample.

Collecting the Data and Drawing Conclusions

If care has been given to defining terms, choosing a representative sample, and making the sample random, then collecting data will be relatively simple. Data obtained from a sample which conforms to the specifications ought to reveal accurate and objective conclusions. In most cases it is best to collect data via a questionnaire whose answers can be counted or measured. The tallying of data makes conclusions more obvious and valid. Avoid bias in the phrasing of your questionnaire.

Presenting the Data and Conclusions

A good format in reporting the data of an inductive study into a report would follow this order:

Introduction

1. Tell the reader what you are doing and why.
2. Give the thesis (or hypothesis you operated under) of your paper.

Body

3. Define the necessary terms.
4. Explain how the sample was stratified and why.
5. Give the number of the total sample and/or breakdown in number of subgroups.
6. Give your survey questions.
7. Explain the method of survey.
8. Present the data collected, using tables or charts.
9. Draw conclusions.
10. Tell of any difficulties encountered in surveying which might affect the results.

Conclusion

11. Restate the purpose for writing and conclusion verified.

Now that you know something about the inductive method and the correct format for writing a theme reporting an inductive survey, you can try your hand at some field research requiring inductive procedures.

Here are some exercises involving inductive analysis. Your teacher may want you to do one or more of them as preliminary work to prepare for your theme assignment. Following them is the theme assignment for this unit.

Inductive Exercises

Exercise 1: Analyzing ads in the Daily Texan (Use only one of the three following topics per paper)

A. What do the ads say about the typical U.T. male student? What impression do they give of him? (Examine ads aimed at males and present them as data.) Is he sportive, vain, serious, studious, sexy, macho, kind, gentle, sincere, junk food eater, connoisseur, etc.? What type of entertainment does he like?

You might want to classify the ads according to food, entertainment, miscellaneous, and talk about each set of subsequent generalizations.

B. What do the ads say about the typical female student as their audience?

C. What do the ads say about U.T. students in general?

Exercise 2: Analyze the content of the Daily Texan editorial page to determine if the editorial staff has any particular political, social, or academic bias. Analyze all the editorials in the paper on one day, present these as your data, quote them as evidence for the generalizations. Be careful not to analyze "Letters to the Editor" (they are signed). These are not written by the editorial staff.

Exercise 3: If someone (say your great great granddaughter) were to read your journal 150 years from now, what generalizations about college students of the 1970's could she draw? Your data here would consist of your journal entries. Rely on facts there as specific evidence, in the form of quotes, for the generalizations you draw.

Inductive Theme Assignment

Due dates: _____: Rhetorical Stance Sheet due (This will be explained.)
_____: Theme Date

Length: 600-750 words, plus relevant charts, graphs, tables, etc.
Audience: E. 306 class.
Topic: Your own choice.
Possible choices include: Investigate political, religious, financial, geographic, etc., backgrounds of a sector of the U.T. student body; professed attitudes or interests (toward or in music, studying, reading, art, TV, sports); habits or behavior (entertainment choices, homework loads); opinions about things; favorite this or that; price and/or policy variations of different stores; availability of services or entertainment; editorial biases or advertising in publications; "U-Name-It."
Your Aim as Writer: To inform about your topic, making a generalization about it and supporting the generalization with evidence.
Hints for procedure: You are to find your evidence first hand; you are engaging in "field research," not library research!

A. Be certain to limit the "population" you are going to investigate to a manageable size.
B. Decide on your method of gathering information. Try to estimate how much evidence you can handle in your paper. If you plan to use a questionnaire, don't indulge in biased questions (e.g., "How stupid do you think the E. 306 requirement is?" is a biased question).
C. Make an accurate record of your evidence.
D. Make generalizations based on your evidence.
E. Write the paper and make up the illustrative charts, graphs, etc.

Objectives for you as student:

A. To gain experience with the process of "field research."
B. To practice the process of inductive reasoning in a rigorous, controlled way.

The paper itself must include the following:

1. An accurate title (on title page AND on first page of the paper).
2. An introduction explaining why you believe your topic to be worthy of investigation and why your audience should be interested in your topic.*
3. Definitions of key terms ("Jester student," "grocery store," "Baptist").
4. The process by which you gathered the information.
5. Problems you encountered in gathering information.
6. Presentation of the evidence itself, in both written and chart form (you may put all illustrative material at the end of the paper).
7. Generalizations drawn from evidence.
8. Conclusion to paper: limitations of conclusions, possible areas or directions for further investigation.

*If you wish, you may include your generalization in your introduction as well as at the end.

Sample #1

"Pot Luck" What Luck!

by Ellen Sue Meyers

Upon coming to the University of Texas and moving into the Contessa West Dorms, I realized that many girls roomed with friends from home. When using the word "friends," I am referring to girls who got along well with each other in their home cities, and were considered by themselves and other people who knew them as close and having much in common. Some of the girls who were rooming together in the Contessa West Dorms were not friends but acquaintances. Acquaintances being defined as girls who knew each other from home or from other cities but were not good friends. And last were the girls who came to the Contessa West Dorms and went "pot Luck" on their roommates. "Pot luck" meant being randomly matched with a roommate. In most cases, neither roommate knew the other before she arrived. Yet before coming to the Contessa West Dorms every girl had had to complete a questionnaire so that "pot luck" girls were supposedly matched according to their questionnaires. I felt it might be interesting to find out if the dorm had done a good job matching the "pot luck" roommates according to their questionnaires. I also wondered how the girls who came up as acquaintances or friends and roomed together were now getting along.

In finding out this information, I conducted a survey with the girls who lived on the second floor of the Contessa West Dorm. This survey involved going from suite to suite (each suite containing either 3, 4, or 6 girls) and individually asking each girl a number of questions. The questions asked were:

1. Was your roommate
   a. a good friend from home
   b. an acquaintance
   c. a "pot luck" roommate

2. Did you
   a. like her
   b. not like her

3. Did you
   a. associate with her besides just living in the same room
   b. associate with her only when in the room

4. Would you
   a. not mind rooming with her again
   b. never want to room with her again
   c. like to room with someone else even though you get along

The last question that I asked pertained only to those roommates who were friends or acquaintances before they came. This question was:

5. Do you
   a. like her less than before you came
   b. like her the same or more than before you came

While gathering my evidence, I came across several problems which I either overcame or overlooked. The first problem was that the suites which had three girls

in them contained three suitemates and no roommates because there was only one girl to each room. I very easily overcame this problem by changing the survey questions to include suitemates instead of roommates. Another problem was that the girls were hesitant to give truthful answers even though their responses were being kept confidential.

Even with these problems this survey was completed so that a total of thirty-two girls on the second floor were questioned. Their answers to the questions appear on tables one, two, and three: the first table referring to the "pot luck" girls, the second to the acquaintances, and the third to the good friends.

Some of my findings were fairly surprising. I found that roommates (in most cases "pot luck" roommates) gave different answers to the same questions. For example, one roommate felt that she and her roommate did many things together outside being in the room, while the other roommate felt as if the only time they did anything together was while they were both in the room. Also, out of one set of roommates who were friends from home, one said she would never room with her roommate again, while the other said she would room with her roommate again. Out of another set of roommates who were acquaintances before they arrived, one said she cared for her roommate less after living with her while the other roommate cared for her roommate the same or more.

Several conclusions can be drawn from this survey. First, the majority of the roommates were friends from home. They accounted for 53% of the roommates on the second floor and the great majority said that they liked their roommates the same or more and would room with them again (see table 3). Secondly, 38% of the roommates were "pot luckers" (see table 1). Approximately one fourth of the girls did not care for their roommates while the other three fourths did. And lastly, the acquaintances accounted for a "whopping" nine per cent of the roommates. From the survey, all the "acquaintance" roommates who were talked to liked their roommates, but one third of the girls liked their roommates less than before they arrived.

The most significant conclusion was that the "pot luck" roommates accounted for 100% of the roommates who did not like their roommates.

The conclusions from this survey are only as valid as the answers the girls on the second floor gave. In no way could these results be applied to the entire Contessa West Dorm or to all the dorms in the City of Austin. To come out with more accurate statistics, a survey would have to be made on a much larger scale. However, the statistics of this survey are as accurate as any small scale survey could be because almost the entire second floor was questioned and thus an accurate conclusion was derived.

TABLE 1: RANGE OF PERCENTAGES AMONG ROOMMATES

"POT LUCK"	ACQUAINTANCES	GOOD FRIENDS
12 of the girls that were questioned went "pot luck" which accounted for 38% of the roommates.	3 of the girls that were questioned were acquaintances before they arrived which accounted for 9% of the roommates.	17 of the girls who were questioned were good friends before they arrived which accounted for 53% of the roommates.

TABLE 2: GOOD FRIENDS FROM HOME

Do you	like her	17
	not like her	0
Do you	do things together besides just living in the room	15
	just talk and get along in the room	2
Do you	like her less than before you came	0
	like her the same or more than before you came	17
Would you	not mind rooming together again	13
	never room together again	1
Or	do you get along but want to room with someone else	3

TABLE 3: POT LUCK GIRLS

Do you	like her	9
	not like her	3
Do you	do things together besides just living in the room	6
	just talk and get along in the room	6
Would you	not mind rooming together again	6
	never room together again	4
Or	do you get along but want to room with someone else	2

TABLE 4: AN ACQUAINTANCE, NOT A GOOD FRIEND

Do you	like her	3
	not like her	0
Do you	do things together besides just living in the room	2
	just talk and get along in the room	1
Do you	like her less than before you came	1
	like her the same or more than before you came	2
Would you	not mind rooming together again	1
	never room together again	1
Or	do you get along but want to room with someone else	1

Name _____

RHETORICAL STANCE SHEET

Audience: Who will be interested in my survey?

Author: What attitude will I take toward my audience?
What attitude will I take toward the subject matter?

Subject Matter (Things to consider in conducting field research as well--outline or order I will follow in writing my paper.)

1. Name the field of interest: topic I will be surveying about?

2. Thesis: What is my projected conclusion about this topic?

3. Terms I will need to define so my readers will know precisely what I'm talking about?

4. Sample Groups to be surveyed (Who will I survey?)

   How many must be sampled? (Sufficient Numbers)

   How will sample be chosen and why?
   a. Through stratified groups (name groups)
   b. Through random selection (how?)

5. Survey Questions (What will I ask?)

6. Method of Surveying: How will data be collected?

   Medium used?

   Place?

   Time(s)?

7. Write up data. Use charts or tables.

8. Draw conclusions.

9. Tell of any difficulties encountered in surveying which may affect the results.

Readings for Chapter 8

PROVING THROUGH INDUCTION

Adelstein. Ch. 24, 356-363, 372-374, 374-377.

Decker. Arthur C. Clarke, "You'll Never Conquer Space," 279-285.
Tom Wolfe, "O Rotten Gotham--Sinking Down Into the Behavioral Sink," 111-118.

Corder. Ch. 27.3, Paragraph Continuity
Ch. 21.3, Relating Paragraphs in Sequence

CHAPTER 9: PROVING THROUGH DEDUCTION

When we think and write, we usually combine both inductive and deductive reasoning. Though one process naturally flows into the other, they operate in different ways. As you remember, induction begins with particular instances, makes inferences on the basis of this observed data, and concludes with a generalization. Hence, in induction, the particular instances act as the evidence that verifies the generalization.

However, deduction, for its part, begins with a general statement or general law, believed to be true by a majority of people. Relying on this general statement, the deducer makes inferences about individual instances. General statements, upon which deduction relies, are sometimes called axioms and sometimes called premises. The generalization reached from the premises is called the conclusion, and the three statement structure typical of deductions is called a syllogism.

Here is a typical syllogism:

> General Statement: The early bird gets the worm.
> Individual Instance: This bird is early.
> Conclusion: Therefore (.˙.), he gets the worm.

In deduction, a given general statement acts as proof for the truth of the inferences drawn. Consequently, deduction, unlike induction does not require observable evidence but instead takes as evidence the truth of its general statement and the validity of its inferences. In other words, the person engaging in deductive reasoning does two things. First he assumes that his general statement is a true statement--a statement which reflects reality as it really is or as most people believe it to be. And, second, he correctly follows the rules of inference (about to be explained) in structuring his argument.

Deduction, in moving from general to particular, reasons that what is true of all members, must be true of one member. For example:

> ...Blanket taxes can always be used as tickets for CEC events.
> (general statement)
>
> ...This is a CEC event.
> (particular instance)
>
> (inferring process)
>
> ...Therefore (.˙.), I can use my blanket tax to get into this event.

But induction, in moving from particular to general, reasons that what is true of some members is probably true of all members. For example:

> ...The first CEC performance was good.
> (instance #1)

...So was the second. . . the third
(instance #2) (instance #3)

(inferring process)

...All the CEC performances will probably be good.
(generalization)

In everyday life we ordinarily begin learning things inductively, often by trial and error. Then, when we get a bit older and think we know some "truths" we may assume these truths and apply them to particular cases. For example, a U.T. student might reason in the two modes:

From Induction	To Deduction
At every fraternity-sorority party (...party 1, party 2...), I've had fun.	All fraternity-sorority parties are fun. (Generalization)
. . . therefore . . .	. . . therefore . . .
All fraternity-sorority parties are fun. (Generalization)	The one scheduled for this (particular case) Friday night will also be fun.

Although there are many rules of logic which can be studied in a formal course in logic, common sense or intuition usually acts as a pretty good judge of the inferences made. Since this is not a formal course in logic, you will not study the technicalities of valid reasoning. And, in writing your deductive theme, you can trust your intuition to guide your reasoning, though some rules of valid inference and important rules of meaning will be discussed briefly.

The Rules of Meaning

In testing arguments, both the logic of the argument (i.e., its valid structure) and the truth of the statement (whether the statement represents reality as it is) must be considered. Sometimes syllogisms may be set up so that, though they are formally valid, they are untrue to reality. For example, consider this validly constructed syllogism:

All men are purple.

Mark is a man.

∴, Mark is purple.

Obviously, the content is nonsense. Thus, to test the validity a writer ought to examine the truthfulness of the statements or axioms he accepts as givens. The

search for solid ground on which to build an argument is important since accepted conclusions depend on the acceptance of the axioms.

College freshman often discover that many of the "givens" in their lives aren't the "givens" in other people's lives. Many an incoming student learns, contrary to previous belief, that people with long hair don't all use drugs or live wildly. One student who loudly proclaimed Eisenhower the greatest U.S. president quickly found that his hero was not a hero to the majority of his classmates. One of many educational values in attending college resides in this exposure to other people's "givens."

But not only is it important to discover and verify one's axioms before making assertions, it is also important to take care in defining the crucial words in one's line of reasoning. In deduction--as in induction--the rule of meaning must be agreed upon at the outset. Agreeing on the meaning of words may mean the difference between an argument's being accepted or not. In the examples above, the meaning of long hair would have to be agreed upon. So would the meaning of drugs, and wild living.

In discussing what made Eisenhower a great president, students would first have to agree on what characteristics make for a great president. Then they could get down to discussing Eisenhower's particular characteristics.

As a writer using deductive logic, you ought to make a list of the words that may cause trouble in your reasoning. Then you should carefully define each of these words. For example, a student writing a deductive theme discussed whether or not the sculpture, "The Lacoön," is one of the best sculpture pieces of all time. To begin his reasoning, this student first had to define what he meant by a good piece of sculpture. So he defined "good" sculpture as one that expresses appropriate emotion. But still his job wasn't done. He had to define what appropriate emotion meant also. Careful defining of terms is important to an argument's acceptance. Defining is the first step in good deductive analysis.

The Rules of Inference

The process of inferring in deduction usually follows three basic formulas:

1) The Categorical Syllogism. In this syllogism, the conclusion results from putting the particular instance into a universal category.

Example:

All U.T. students are bright.
(a) (b)
This is a U.T. student.
(c) (a)
∴, he is bright.
(c) (b)

Formula:

If class a is in class b, and c is in a, then c is in b.

2) The Hypothetical Syllogism. In this syllogism, the reasoning goes from If . . . to . . . then.

Example: If I keep jogging,
(p)
I will feel healthier.
(q)

Formula:

If p implies q, and p is true, then q is true.

I will keep jogging.
(p)

∴, I will feel healthier.
(q)

3) The Either-Or (Disjunctive) Syllogism. In this syllogism, the reasoning relies on mutually exclusive terms.

Example:

U.T. students are either Texas residents or non-Texas residents.
(p) (q)
John is a non-Texas resident.
(q)

∴, he is not a Texas resident.
(p)

Formula:

If p & q cannot both be true, and q is true, then p is false.

In using deductive logic, care should be taken in setting up valid logical constructions. Only by arguing correctly can a conclusion be valid. But common sense can be your guide for logical validity as you do the writing assigned for this unit.

Exercises

1. Charles Umlauf, the sculpturer of two statues on campus, "The Family," outside the Business Administration Building, and "The Torch Bearers," outside the Undergraduate Library, says that all pieces of sculpture should have an aura of religiousness about them.

Examine these two pieces of sculpture to see what he may mean by religiousness. Then see how his pieces do exhibit this religious quality. Decide if you agree with his axiom that sculpture pieces ought to have a religious quality. And see if you can discover a religious quality in each of his sculptures.

2. Analyze these two recent letters to the editors which appeared in The Austin American Statesman. Can you find the general statements these arguments are based upon? Do you agree with these general statements; i.e., are these the general principles that you accept as true about the United Nation's Ambassador?

"Letters to the Editor,"
The Austin-American Statesman
Sunday, July 23, 1978 col. 5

Young should move on

One wonders at the rhetorical depths Andrew Young must plumb before Jimmy Carter will have to replace him as the U.S. ambassador to the United Nations. His latest revelation of this country's best-kept secret of having thousands of political prisoners, and the placing of blame on the Smith government in Rhodesia for murdering its own white missionaries directly defies rational thought.

Young has the Carter administration over a barrel. If Carter fires him, it will be played up in the foreign press as a racist move, and yet another example of our government's callous lack of concern for blacks, notwithstanding the fact that a white in the same post would have been dismissed far earlier and for saying much less. In short, Mr. Young has become Carter's albatross.

Young ought to relinquish his post to his fellow intellectual heavyweight at the U.N., Paul Newman, who has satisfactorily proven to the American people that he can at least memorize lines and respond to cues. Andy Young has proven through his high level of demagogic rhetoric that he is ready for greater things, and should now concentrate on running for national office in the grand tradition of Daniel Patrick Moynihan. He would be doing Jimmy Carter an enormous favor, and the American people his greatest service.

E.R. BATES
5001 Raffee Cove

Deadly duo

Jimmy Carter and Andy Young — what a combination! The Teeth and The Mouth.

BOB ROBERTS
3807 Greystone Drive

Deduction Theme Assignment

Purpose: To test your ability to evaluate using deductive reasoning.

Length: Approximately 500 words.

Due:

Topic: You are to write a review of a film you have seen recently.

Strategy: The paper should have three basic parts (which does not mean that it will have only three paragraphs): An introduction which explains your criteria for judging a film, an evaluation of the film in light of your criteria, and a conclusion which states whether or not your criteria proved valid for this film.

1. Introduction: Determine you own criteria for evaluating films. In other words, tell us what you like in a film. You should have a complex set of criteria; a simple, "I like movies that make me cry," is inadequate. For example, you may like love stories with beautiful scenery and believable characters. Explain and define the criteria you choose.

2. Evaluate the film you've seen. Discuss the quality of the film as a whole; then apply your criteria. If you are interested in scenery and characters, discuss those elements of the film.

3. Conclusion: Tell us whether your criteria was valid for this particular film. For instance, if your assumption was that you like scenery and characters, and this film had those elements, your conclusion is that the movie you saw met (did not meet) your criteria and so was (was not) a good film.

Some hints: Don't summarize the plot of the movie. You ruin it for those who haven't seen it, and bore those who have. If you aren't sure what your criteria are, think about a movie you liked. What did you like about it?

Deductive Rhetorical Stance

Aim: What purpose do I have for writing this analysis?

Speaker: What credentials do I possess for film analysis?

Audience: Who will read my analysis? How can I get them interested in the film I am analyzing?

Subject:

Film: Which one will I analyze?

Topic: What elements in the film will I evaluate? (These are my general statements.) How do I define these elements?

Thesis Statement: What will my thesis be about this film's use of these elements? (This is the particular application of my axioms.)

Classification Principle: In what order will I discuss these elements?

Evidence: What examples from the film will I use to demonstrate whether or not my film fulfills the criteria I have decided upon?

What other support ought I to use?

Conclusion: How can I conclude my evaluation?

"The Goodbye Girl": A Critique
by Karen Cavanaugh

A truly good movie is like a multi-faceted gem: from every view one finds a uniquely wonderful picture. This type of movie is rare, to say the least, where all sides are ultimately pleasing. But the absense of some of these facets at times makes a movie intolerable. For example watching a movie with little or no plot and below par acting is more of a chore than a time of entertainment. While a movie with an excellent plot can get by with mediocre acting, a movie with a mediocre plot can not make it without excellent acting.

In my terms, a good actor is believable. He can capture a character and give it to the audience with ease. When an actor gives in this way, the audience is not aware of the acting but is instead only aware of what is happening within the movies as if they (the audience) were there. In other words, a good group of actors brings the watcher into the picture. It is very easy to tell if a movie is bad because the audience, screen borders, or theater become more interesting than the picture to them.

The plot or story of a movie many times defines the quality of the film overall. The plot ties characters and scenes together to make the picture whole, or, in some cases, to communicate an idea. A good plot is smooth: movement from one scene to the next is connected and easily understood. Therefore, a film with a good plot is enjoyable to watch. On the other hand, a movie that is simply a succession of scenes and has no organization is, to say the least, boring. If one finds oneself watching a movie like this, it is best to resort to focusing on the photography or scenery, as the pictures can be irrelevant to the plot.

The scenery in "The Goodbye Girl" was not very important, as the story delt mainly with the conflicts the woman had between romancing and being a mother. Therefore, the scenery wasn't breathtaking or exceptional. The quality of the photography followed these same lines in that it was adequate, but not superb. But this just meeting of standards in scenery and photography was good because more-than-adequate pictures would have distracted from the hub of the movie, the hub being the interaction of the main characters.

The acting, though, was excellent. Again and again I would look on in wonder as the ten year old girl would surpass her "mother's acting abilities and spice the movie with realistic yet naive opinions. In reading a letter out loud during the film, she seemed to have an awareness that would be unbefitting out of context. By unbefitting I mean that a ten year old in true life would not likely be so knowledgeable, but she was successfully able to mix naivete and knowingness or maturity so precisely that the actress made her character real.

Her facial movements cued the audience to the changing feelings her adult counterparts had for each other. It seemed that her face and vocal inflections were an abyss of changes, which seemed to bring all needed humanistic characteristics into the short span of a movie.

The man that entered the broken lives of the mother and daughter was equally amazing in his acting. Time and time again I found myself liking this character, as if I were getting to know a real live person. He brought out his character's

personality slowly and steadily: in each scene he reinforced the person he'd portrayed in the act before, building a true to life character.

The plot carried itself smoothly: there were no quick spurts of action followed by dull scenes. I would not say it was the best plot I have encountered in the sense that it didn't bring my emotions to the surface, but it was consistant and had "body."

In conclusion, I feel my criteria was valid in view of this film. When I critique a movie, the first things I look for are the smoothness of the plot and the realness of the characters. Next in line of importance are photography, and if I leave the movie changed in some way, either moved to tears, laughter, or a basal contentedness. I didn't leave the movie feeling like I hadn't gotten my money's worth. On the contrary, I had no thought of money after I'd left. "The Goodbye Girl" was the work of very talented artists, whose works I will return to see again and again, given the chance.

Readings for Chapter 9

PROVING THROUGH DEDUCTION

Adelstein. Ch. 24, 363-372, 372-374, 377-379.

Decker. Alexander Solzhenitsyn, "Wake Up, America!" 327-332.

Corder. Ch. 3.4, Subordination for Exact Statement
Ch. 26.2, Subordination to Control and Clarify Meaning

CHAPTER 10: EXPLORING A PROBLEM

Man not only uses language to discover things about himself (expressive discourse), to convince others about something (persuasive discourse), to create an artistic piece (literary discourse), and to explain or prove something (expository discourse), he also uses language to generate insights and discover new truths. This use of language for discovering truths we call exploratory discourse.* Such discourse usually involves change in our intellectual views which arise out of a dissatisfaction with accepted explanations or with previously held beliefs. It involves grappling, in writing or speaking, with something that bothers us.

We could describe exploration more formally by saying that it is a way of intelligently analyzing a problem in order to solve that problem, this analysis involving gathering skills, logical analysis of problems and solutions, imaginative searches for new solutions, and reliable testing of these solutions.

In everyday life we all daily explore problems in order to come up with new solutions, with new ways of doing or being. Some of us can recount the numerous times we have gone to our closets with the problem: "Today, what can I put together, from this wardrobe of clothes, that I haven't worn a hundred times before?" And we all know how pleased we are at ourselves when we discover some new solution, that is, some new combination we haven't worn before.

Or consider the exploration involved in deciding what's wrong with one's car. The symptoms are noted: the car gets off to a slow start, it frequently stops once or twice in the first couple of blocks, it makes a churning sound when the ignition key is turned. The possible causes are considered: the battery is going dead, the catalytic converter by its very nature causes the slow starts, the oil is dirty, one of the spark plugs is misfiring. And the various causes are investigated until a solution is arrived at.

The problems and solutions reached in our everyday lives usually aren't very monumental--at least not to others. Yet they share the characteristics and stages of all great explorations about to be described.

Kinneavy describes the process of exploratory discourse as having five stages.

In the first place, the exploring writer must know the currently accepted beliefs or practices in a field. Only if a person is aware of previously held beliefs or operations can he attempt to explore new, alternative ways of doing things in that field. For the writer, this is the stage of gathering background information on a topic. The writing up of information gained in this stage can be an informative theme in miniature. Sometimes a great deal of gathering background information is needed though sometimes not. But whichever is the case, it is fair to say that if a person doesn't know the currently held beliefs in a field, his new suggestions probably won't be penetrating enough to be valuable to that field.

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*The explanation of exploratory discourse given here is highly reliant upon the theory of James L. Kinneavy as presented in A Theory of Discourse, pp. 96-104, 141-146, 162-166, 186-194 and Aims & Audiences in Writing, pp. 53-55, 77-94.

The second stage is the questioning of dogma. As a person gathers background information he may find himself beginning to doubt some of the ideas encountered. Such an "explorer" may find that a previously accepted dogma contradicts itself. Or it may conflict with some other accepted explanation or fail to account for some observed fact. Difficulties in accepting the conventional dogmas cause the "explorer" to experience conflict which calls for some decision or action on his part. At this stage, several next moves are possible to the questioner:

He may suppress the vague feeling of dissatisfaction before it becomes strong enough to demand his attention.

He may subvert it by convincing himself that enough good people have supported the dogma that he need not bother himself with examining it.

He may decide the problem isn't worth worrying about.

He may be sincerely and justly satisfied with what he now knows.

He may come out thinking his beliefs need to be reversed.

He may, as is most often the case, decide that he won't scrap completely what he has previously considered true, but that he will need to make some significant modifications in his thinking.

If one of the first four decisions is reached, then explorations cease and the mind of the prober returns to a state of statis. But, if either of the last two decisions is reached, then the prober is moved to pursue the problem further, and so moves on to step 3. It may be noted, from psychology and other frields, that awareness of dissatisfaction is generally the first step toward change. It is essential to exploring a topic and catapults the pursuer of truth into the crisis stage.

Stage 3, called the "crisis" stage, involves formulating the problem into an exact and limited question. If a writer or other kind of explorer is unable to formulate an exact and limited question, then his efforts will be undirected and so probably inefficient. Directed questions can be of various kinds. In one kind of question the writer may realize that he needs more background information, so that he sees he must ask a question of fact. Another kind of question involves cause and effect, with the explorer trying to discern what is cause, what is effect, or what causes can be isolated. Here the question involves interpretation of facts. Or sometimes the question is: how does all this information fit together? Here again interpretation is needed. Or, finally, the question can be one of policy, in which case the explorer asks, "What should be done in this situation?"

Finding answers to one's questions constitutes the fourth exploratory stage, that of searching for a new model. The searcher at this stage allows his imagination the freedom to search for new solutions. In his search, he has four possible search methods.

1) He may turn to an authority for the answer.

We all frequently look to authority figures or persons versed in the field of our inquiry. Students, for example, in the absence of a personal solution

may turn to teachers to give them a topic for a theme. Or the lovelorn may turn to Dear Abbie to answer questions they are puzzled over. Children turn to parents or peers, scholars to the text or the library, lawyers to precedent cases.

2) He may seek a model that is similar in some ways to the problem currently under scrutiny.

   Comparing something one doesn't understand to something he does is called drawing an analogy. It may be possible to transfer some clarity, explanation, or even proof from the analogous object to the one being investigated so that the investigator can gain insight by seeing similarities and by trying to account for inevitable differences. Scientists in the Federal Food & Drug Administration run cancer tests on mice and from these tests draw conclusions applicable to man. The banning of saccharin is one example of the mice model being applied to man. Similarly a psychologist, Eric Berne, has written a book, Games People Play: The Psychology of Human Relationships, whose title itself draws upon analogy. Berne is really describing real-life patterns--anything but games--people use as defense mechanisms to keep from facing the underlying psychological problems in their personalities or in their relationships. But the analogy is apt for the psychological charades can become very unreal, very game like.

3) The searcher may list all the alternative answers, perhaps by some brainstorming process, and then keep narrowing down the field by eliminating inappropriate answers.

   Many cooks adopt this method every time they go to the refrigerator and cupboards and ask, "Now what can I fix for dinner tonight?" Or the more organized ones face this question weekly as they make the grocery list asking, "what shall I serve on Monday, on Tuesday, ..." Good plumbers, mechanics, t.v. repairmen have their list of possible causes of break-downs. So do football coaches. So do we all, for this method is actually employed by almost everyone facing a difficult decision. And certainly foresighted checking out all the possible alternatives is immensely better than checking alternatives in hindsight, after a decision has already been made, when options are no longer open.

4) A last way of searching for a solution or new pattern is to analyze and compare the new solution with some already established pattern guide or definition. Relating specific instances to abstract definitions is a good way of discovering answers about its nature. For example, knowing Aristotle's definition of tragedy may help one better understand and appreciate Oedipus Rex, Hamlet, and Desire Under the Elms. Comparing new structures or operating procedures with old ones is also effective in testing a new solution. So are charts or continuums useful models for comparing old models with new ones.

The fifth and last stage, testing the new model, keeps the searcher from being seduced by oversimplified solutions. Testing the new model involves testing the internal consistency of the new model's statements, testing the congruity between its statements,

and verifying its statements. In sum, it means placing the new solution under as much scrutiny as was the original dogma. This last stage brings the discovery process full cycle and allows the searcher to reach a definite decision about the "dogma" under question. Adequate testing is a safeguard: it prevents one from being "suckered into" another "dogma" which may be equally as, or even more inappropriate than, the original belief. Several examples come to mind. Young people in the 60's, wanting to break with the authority figures of family or government, fled to communes where they hoped to find freedom, though communes, by their nature, rely on father-figures to function successfully. Traditional closed classrooms were condemned in the 60's and open classrooms were built, though today many a teacher of the open classroom applauds the "new" trend to install folding separating doors or other partitions.

We also should mention before finishing this discussion of the exploratory stages that we rarely find discourse which records the complete exploratory process here outlined because writers generally do their exploring of problems before writing and then write up only their solutions. That's probably because the conclusion is the most important part of the process for most readers or because the process of arriving at conclusions is too tedius, perhaps even too boring, or even too unscientific to be thought worthy of print.

Yet despite this paucity of exploratory discourse, these 5 stages, just described, are elements of most exploratory discourse. These processes can be schematized like this:

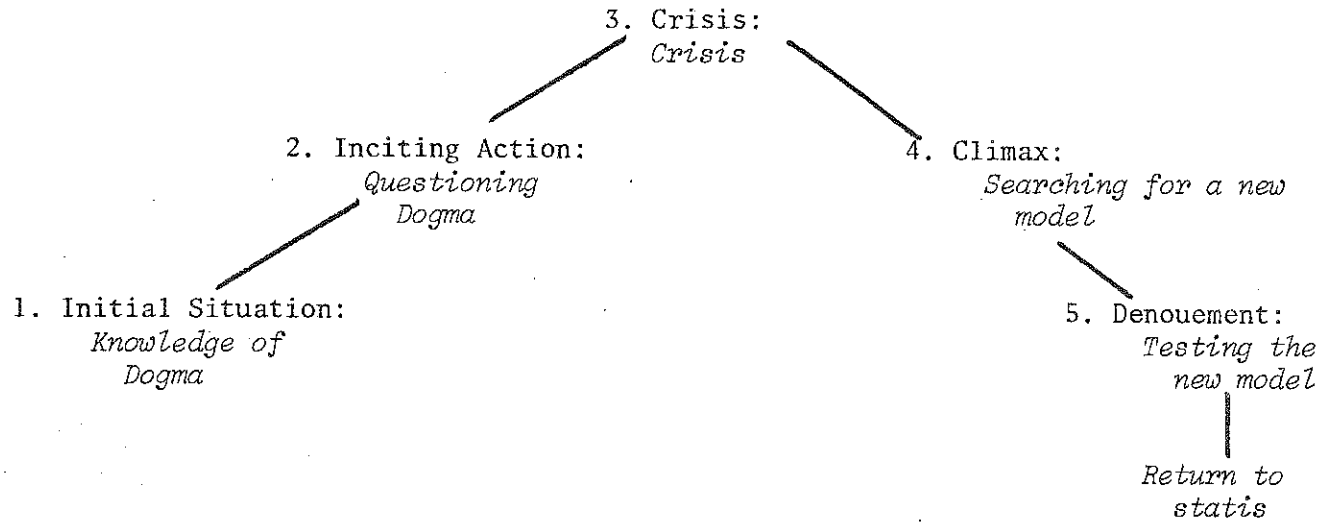

FIGURE 11 : LITERARY PLOT STRUCTURE

Interfaced with Exploratory Stages

It may be noted that these stages are identical to the plot structure schematized in the earlier unit on literature, wherein plot is based on conflict (i.e., dissatisfaction) rising to a crisis which results in a climax or resolution of the conflict, one way of another. Exploratory discourse is as concerned with cause-effect sequences of conflicting situations as is literary discourse. Both are based on the same model.

Exploratory Theme Assignment

Your theme assignment in this unit is to write an exploratory theme of about 500 words. Some good subjects for exploring are moral, ethical, religious, or political topics. You probably remember the old adage: "You should never discuss sex, religion, and politics in public." Frequently these topics are so controversial, so touchy, that they are best avoided, especially if one doesn't know well the persons with whom one is conversing. Yet these are frequently the most interesting topics to discuss precisely because they are so controversial and touch so deeply. They are good grounds for exploratory discourse.

Self-discovery is also very fertile ground for exploration themes. Sartre, the French existentialist, says each man has three primary relationships: one to his inner self; a second to other persons; and a third to the world around him, especially as it helps or hinders him from achieving his goals. These three relationships evolve through the passage of a person's life and yet the individual maintains a relatively stable self-identity. Self-discovery is important to self-knowledge, self-development, and self-satisfaction.

On the next page are some self-discovery questions. You might ask yourself some of these questions, should you decide to make yourself the subject of your exploration theme. Following the set of questions is a sample self-discovery exploration written by a student which focuses on one significant event in her life--her parent's divorce. The student explores the profound effect this divorce had upon her development and attitudes. Your self-exploratory theme, too, might focus on a significant factor, a significant belief, a significant person, or a significant event in your life.

In exploring some topics, you may need to use library resources to get background on your topic. Following is a list of contemporary researchable topics which are appropriate for exploratory discourse. Your best library sources for these topics will probably be magazine or newspaper articles.

Questions for Self-Discovery

(Written in conjunction with Cynthia Selfe)

I. My Relationship to Myself/Others/Things in the Past

A. To Myself

1. What was I like 5 years ago?
2. What was I like 10 years ago?
3. What things about myself 5/10 years ago did I like?
4. What things were important to me 5/10 years ago?
5. What goals did I have 5/10 years ago?
6. What did I look like 5/10 years ago?
7. Do I often think about my past? In what ways do I think about it? What values do I place on my past?
8. Do I accept myself for what I was in the past?
9. What do I now repudiate about my past? What do I now repudiate about myself as I was 5/10 years ago?

B. To Others

10. What part did my parents play in my life?
11. How did I feel toward my parents?
12. What did I admire/dislike in my parents?
13. How did my brothers/sisters affect my past life?
14. What affect did my position in my family have on me then?
15. What kinds of friends did I have 5/10 years ago? Why?
16. What groups of people did I associate with 5/10 years ago? Why?
17. What part did I play in my circle of friends 5/10 years ago?
18. Why did I adopt this role?

19. In what ways was I different from most other people that I knew 5/10 years ago?

C. To Things

20. What things/accomplishments did I value 5/10 years ago?
21. What politics was I involved in 5/10 years ago.
22. What amusements did I partake in?
23. How did religion affect me in the past?
24. How did I value school?
25. What goals did I have then?
26. What was my economic situation then?
27. Did I have the means to accomplish future goals?

II. My Relationship to Myself/Others/Things in the Present

A. To Myself

28. What kind of person am I today? What values do I see in myself?
29. What are my goals or aspirations at the present time?
30. What things do I like about myself?
31. What things am I dissatisfied with about myself?
32. With what groups of people do I associate myself in religion? in politics? in age? in economic status? etc.
33. What racial identity do I have?
34. What cultural identity do I have?
35. What religious identity do I have?
36. What political identity do I have?
37. Do I consider myself a rebel against some aspect of my past?

B. To Others

38. How do others see my physically? What do I look like from a friend's point of view? an enemy's? a lover's? my mother's?
39. What do I sound like? What special characteristics does my voice seem to have to others? to me?
40. What person would I most want to be like? What person do I most admire?
41. What person would I hate to be like?
42. In what ways am I different from other people that I know?
43. How do others think of me? What personal characteristics are evident to my friends? my acquaintances? my lover?
44. How much of my inner self can others perceive?
45. How would another person describe my character? a friend? a co-worker? my boss? my boyfriend/girlfriend?
46. How do I view others? What parts of the total person do I see when I look at various people?
47. Am I exploiting others by treating them as objects to attain my goals?
48. Are others exploiting me to attain their goals?
49. Are there people whom I love and for whom I would sacrifice anything I have?
50. Who are those I can say really love me? (This love can be familial, fatherly, motherly, friend-to-friend, etc.)
51. Do I respect others? How do I manifest my respect?
52. How much does my Being-For-Others influence my Being-For-Myself?

C. To Things

53. What things am I using/doing now in order to achieve contentment?
54. What things bring conflict in my life.
55. What is my favorite form of communication? (art, speech, drama, mime, written language, etc.)
56. What is my most effective means of communication?
57. What political rights do I assume? How are these worthwhile now? How could they assist me in attaining my goals?
58. What economic advantages do I have?
59. What financial limitations/assets do I have?
60. What is the function of religion in my life?

III. My Relationship to Myself/Others? Things in the Future

A. To Myself

61. What kind of person would I like to be in five/ten years? Why?
62. Where do I want to be located geographically in five/ten years?
63. What am I doing to try to achieve future goals? (Goals can be any type: athletic, social, family, intellectual, career, etc.)
64. What are my goals for five/ten years from now?

B. To Others

65. What kinds of friends do I want to have in five/ten years?
66. What kinds of groups do I want to be associated with in five/ten years? in politics/ religion/ economic standing/ etc.
67. What kind of intimate relationships do I want in the future?
68. Do I wish to marry? What are important considerations about marriage in my life?

69. Do children--my own-- figure into my future? How do I feel about children?
70. What kind of relationship do I want with my parents in the future?

C. To Things

71. What career do I wish to pursue?
72. How important is my career in my life?
73. What "things" will I utilize in order to reach my personal goals? ("Things" can include things such as education, money, language, politics, friends, etc.)
74. Am I aware of the problems and limitations that are inherent in my goals? Am I realistic about forming and attaining my goals?
75. In what ways, or in what areas, am I willing to compromise to attain my goals?
76. If I cannot find enough instruments, or "things," to help me attain my goals, is there somebody that I can go to who will show me a variety of available instruments in one particular area or who will point out alternative possibilities?
77. Which of my future goals do I see as involving a rebellion against some establishment- belief of the present or the past?

POSSIBLE QUESTIONS TO EXPLORE IN AN EXPLORATORY LIBRARY PAPER

Should solar energy replace nuclear energy?
Do women make good guards in prisons?
Is the ozone layer being destroyed?
Is laetrile an effective drug against cancer?
How serious is the illegal alien problem--in Texas, California?
Does the "open classroom" make for good teaching/learning?
Are women "chattel" in Iran?
How does Idi Amin run Uganda?
What is happening in Rhodesia?
Is the concept of apartheid states realistic today?
Should the Concord be allowed to land in the U.S.?
Do blacks have inherently lower I.Q.'s?
What do Intelligence Quotients measure? Should college placement be determined by them?
Should women be priests?
Should priests be allowed to marry?
Is Madyln Murray O'Hair right?
Is Anita Bryant right?
Should the Panama Canal Treaty have been signed?
Should sex education be taught in junior high/high school?
Do sugary cereals cause hypertension in children?
How are the old treated in America?
Why is the juvenile court system ineffective today?
Is the Legoyer method of child delivery an improvement over traditional practices?
What is the male libido like?
What are the goals of Women's Liberation Movement?
Will/should the E.R.A. Amendment be ratified?
How do the Right To Lifers make a legitimate case?
What happens to the psyches of individuals so they become psychophathic killers?
What future promise for the laser?
What future possibilities exist in space exploration?
What are Soviet schools/churches like?
What of the NeoNazi movement?
Is the environmental crisis for real?
How serious is wife battering?
What are the causes of family fights?
Does living together give insight into married life?
Does dormitory living debilitate?
Why the sorority/fraternity comeback?
Are some lobbying groups too powerful?
Are governmental regulatory agencies "friends" of corpoations/groups they are to regulate?
Why the rising popularity of the Born-Again Christian movement?
Why the rising popularity of the Pentecostal movement?
Should amniocentesis be allowed? federally supported?
Do movies influence peoples' thinking?
Why the current interest in the occult?
Should premature babies be saved though the cost is enormous?
What is the state of our mental institutions?
Are there any values in punk music?
Why do sharks attack humans?

Are we really in an Environmental Crisis?
Is Freud right about "penis envy," "oedipal complex"?
What are some rehabilitation programs in U.S. prisons?
Who should get the Gaza Strip?
What are the implications of cloning?
What are the implications of desalination of sea?
What of asbestos contamination and work rights?
Should x-rays be used for cancer detection?
Should we abandon the welfare system?
Social Security--an outdated idea?
Death with Dignity: what does it mean?
What about using life support machines?
What will be the consequences of Proposition 13 in California, across the country?
What is the correlation between poverty & crime?

Sample of Self-Discovery Exploration

A Child is Born

by Terry Lon

Often when a child is born, the family and close friends wonder what will become of this child? Will he be a successful businessman, doctor, or lawyer? Will he finish high school or college? What is to become of him in ten years, twenty or thirty? Nineteen years ago, my family and close friends were wondering how I would turn out. Hopefully, I have not disappointed them.

Up until May 1974, things were going well, too well. Then, without warning my parents announced that they were divorcing. Never did I have any idea anything was wrong. They were my parents; their marriage was to be the one on which I patterned mine. Afterall, to think that your parents do not love each other is frightful. I had never thought of loving my parents as individuals; they were a unit, and together with my little brother, we constituted a family. No longer were we one, but now a single man, a liberated woman, and two confused children. Of course, I shed many tears, but never had I suspected that the divorce would change me so. I was compelled to mature faster than I had anticipated. While most sixteen year olds were getting into trouble, I steered clear. Not because I was a super child, merely because life was hard enough without adding trouble.

During this time, life was not always miserable for I had a super boyfriend as well as best friend to heal my wounds. I had a part-time job, and, frequently, I would go to parties or on a date. Most of the summer was spend shuddling between my father's and mother's homes, all the while acting as a mediator. A new life was difficult for both to form; however, letting go of the old life was harder. Both were curious as to the other's new friends, living arrangement and life, in general. I felt like a nomad, moving from house to house when the seasons changed. Saying good-bye, leaving one parent alone, was the hardest thing I have ever had to do. As the summer grew to a close, I began to dispise my home; it was not the same, but lonely and different.

School started with an athletic clamor. It was volleyball season, and for the second year in a row, I was chosen to participate on the Varsity squad. I had always loved volleyball, but now I loved it more than ever. I soon discovered that, when participating, my troubles seemed to slide into my subconscious. I also learned to love and respect someone who often substituted for, and eventually replaced, my congenital mother. Too many times there is a story of the heroic high school coach, but in my case it was far from the common place. She not only cushioned my bumps and bruises, but also opened her heart and home to me. It was later expanded to me by the entire family. So much so that often when I return home, I am in dismay as to where I belong. To make things more out of the ordinary, she is black. Because of her, I can overlook the prejudices that were hammered into my head as a child. I can honestly say that no matter what race, creed, or religion, she is "one hell of a person." She is loved and respected by all who know her and will never be forgotten.

All these things, which seem somewhat dismal, shaped and molded the person I am today. Because of these things, I am a better person today. I find that my opinions are more traditional, conventional and conformable. I hold traditional values and morals. The close knit family which seems to be gradually unweaving in the world is still important to me. I am not a liberal child from a fractured home; rather a middle-of-the-road adult who has overcome the obstacles presented.

In the near future, my main goal is to graduate from college with honors. I am convinced that if I achieve this goal, then finding the right job will be less difficult. After graduating, I plan to teach biology and coach volleyball or basketball. I do understand that to be good at my work, I must start at the bottom and work my way up. Marriage, while not really a goal or aspiration, as such, is planned for sometime in the future I do not believe in coming to college to major in M.R.S. I believe that when it comes, it will be the right time. From observing and experiencing one divorce, I realize that I am going to be sure that I find the right man. From there, who knows? One man's guess is as good as mine. My motto is "live life one day at a time. And live each day to the fullest."

Sample of Exploring A Current Problem Using Journals as Sources

Are I Q Tests Valid?

by Maria Becker

Viewing intelligence as a learned skill rather than a genetic gift may lead to the narrowing of a cultural gap which has long been expanded through the use of the I Q Tests. In a heterogeneous society like the United States where there is an intense pressure to bring disadvantaged groups into the economic system, testing and test validation become extremely important.

The United States is the world's largest user of intelligence tests.[1] Tests determine employment selection, training, promotion, scholastic placement, admittance to colleges and universities and hundreds of other areas in which it is necessary to determine an individual's potential and qualifications.

There is a growing question about the validity of these tests, however. Eight and a half years ago, Arthur R. Jensen published a study of race and intelligence in the "Harvard Review." In the article, Jensen proclaimed that blacks are intellectually inferior to whites and that this difference between the races is due to genetic factors.[2] This publication has led to a great degree of conflict and an unanswered controversy over the conclusion drawn from test results. Jensen's study leads to a statement concerning genetic factors which is simply an opini onated hypothesis. However, his research and test statistics on scores have been verified. Constance Holden states the fact as follows: "Underlying all the complex and rather dry procedural and statistical maneuverings surroundings employment, testings is a simple, emotionally loaded fact: blacks (and some other minorities) on the average, get significantly lower scores on the tests than do whites."[3]

Studies have revealed that blacks generally score fifteen points or one standard deviation lower than whites on I Q Tests. This difference remarkably corresponds to a difference in academic achievement. Throughout the school year black children perform lower than middle-class white children. By the end of high school there is a deviance of three and a half grade levels in reading ability and five levels in math.[4] Therefore, it is inevitable that we question the causes of these deviations and seek to define fairness in lieu of the I Q Tests. Constance Holden states "A test is fair when individuals with equal likelihoods of performing well on a job have equal likelihood of being selected for it."[5] Obviously, blacks will not

have equal likelihoods of being chosen for a job or placement into a college with these scores.

The solution, therefore, is not to deny the child's deficiencies or blame the test because it reveals them but, instead, to learn where the child is deficient and develop school programs to provide necessary remedial help.

I Q Tests don't measure innate intellectual capacities but, rather, a group of learned skills that can be taught in a classroom or at home. Genetic factors may influence the development and expression of intelligence, but the extent of this development depends on the environment in which the child is raised. For this reason, several programs have been developed to alleviate the problem. For example, Project Head Start seeks to expand broad perceptual enrichment to compensate for the cultural disadvantages of underprivileged children.[6] Cognitive therapists have set up schools to increase verbal interactions. They believe this to be a crucial advantage of middle-class homes. They seek also to increase the mental processes of analytical thinking.[7] Nathaniel McNiel agrees that programs such as these will make up for the cultural bias in test material and in our school systems. He states, " . . . intelligence tests accentuate the socioeconomic and minority differential in I Q by choosing items that are middle-class and white oriented, hence unfair to children with poor and nonwhite backgrounds."[8]

As long as minority groups continue to suffer from social, economic, and educational disadvantages, the governments twin goals--fair treatment and increased minority participation--are not entirely congruent. As the situation stands now, the nation's employers are held responsible for the failure of educational systems to provide rudimentary preparations for the working world. Children must be taught by the schools how to comprehend, analyze, and integrate materials. If instructional methods such as those that I have listed are perfected and incorporated into the entire educational system, then all children will have an equal chance for success, regardless of social-class and home background.

Footnotes

[1]Constance Holden, "Employment Testing: Debate Simmers In and Out of Court" Science, Vol. 190 (Oct. 3, 1975), 35.

[2]Arthur Whimbey, "Something Better Than Binet" Saturday Review (June, 1974), 30.

[3]Holden, p. 34.

[4]Allan Ornstein, "I Q Tests and the Culture Issue" Phi Delta Kappan (February, 1976), 92.

[5]Holden, p. 36.

[6]Whimbey, P. 27.

[7]Whimbey, p. 27.

[8]Nathaniel D. McNiel, "I Q Tests and the Black Culture" Phi Delta Kappan (November, 1975), pp. 209-10.

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Holden, Constance. "Employment Testing: Debate Simmers In and Out of Court" Science Vol. 190 (Oct. 3, 1975), 34-37.

Ornstein, Allan. "I Q Tests and the Culture Issue" Phi Delta Kappan (Feb., 1976), 89-93.

Whimbey, Arthur. "Something Better Than Binet" Saturday Review (June, 1974), 27-30.

Exploratory Rhetorical Stance

Purpose: What is my purpose in exploring this topic?

Speaker: Will I rely on my own knowledge or experience to write about this topic, or will I research my topic in the library?

Audience: Who will be interested in my exploration of this topic? Why ought they to be interested in it?

Subject:

- Topic: What topic will I explore?
- Thesis: What will my position on this topic be?
- Classification: At what stage will I begin my discussion? End my discussion? (Stages: Knowledge of current "dogma," questioning of dogma? crisis stage? searching for a new model, testing the new model?) Or, what crisis will I discuss, presenting the conditions leading to the crisis, and the results of the crisis?
- Evidence: What examples, incidents, facts, or other information will I use to clarify my position?
- Structure: In what order will I present my explorations?

Conclusion: How will I leave the topic at the close of my paper?

Readings for Chapter 10

EXPLORING A PROBLEM

Adelstein. Ch. 15, 242-50 (but the coverage is not strong).

Decker. D. H. Lawrence, "Pornography," 201-205.
Irving Kristol, "Censorship: Where Do We Draw the Line?" 322-326.

Corder. Ch. 12.1, Semicolons
Ch. 12.2, Colons

This syllabus was typed, duplicated, and assembled by Sheila Wallace and Kim Mason.